CATALOGUE,

DESCRIPTIVE AND HISTORICAL,

OF THE

NATIONAL GALLERY OF SCOTLAND,

UNDER THE MANAGEMENT OF

THE BOARD OF MANUFACTURES.

JAMES DRUMMOND, R.S.A.,

PRINCIPAL CURATOR AND KEEPER.

By Authority.

TWENTY-FIFTH EDITION.

EDINBURGH: PRINTED BY MURRAY AND GIBB,

FOR HER MAJESTY'S STATIONERY OFFICE.

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NATIONAL GALLERY OF SCOTLAND.

THE Building within which the National Gallery Collection is placed, consists of two contiguous ranges of galleries, exactly similar in size, form, and construction, running from end to end of the building. It was designed and executed by the late eminent architect, William H. Playfair, Esq., and has been erected by the Board of Trustees for Manufactures in Scotland, out of their funds, aided by a grant from the Treasury, the valuable site having been made over for the purpose by the Lord Provost and Magistrates of the City, on most liberal and favourable terms. The Board, which owes its origin to the Treaty of Union, and has ever since existed for important national purposes, has, by Act of Parliament, been vested in perpetuity with the Trust of this Building, which is specially destined for receiving and exhibiting the National Collection of Works of Art—for the Exhibitions of the Royal Scottish Academy,—and for the extension of the Board's School of Art, etc. etc.

The Foundation Stone was laid by the late PRINCE CONSORT, on the 30th of August 1850, and the following appropriate and felicitous remarks are quoted from the Address His Royal Highness delivered on that occasion :—

"The building of which we have just begun the foundation, is a temple to be erected to the Fine Arts—the Fine Arts which have so important an influence upon the development of the mind and feeling of a people, and which are so generally taken as the type of the degree and character of that development, that it is on the fragments of the works of art come down to us from bygone nations, that we are wont to form our estimate of the state of their civilisation, manners, customs, and religion. Let us hope that the impulse given to the culture of the Fine Arts in this country, and the daily

increasing attention bestowed upon it by the people at large, will not only tend to refine and elevate the national taste, but will also lead to the production of works, which, if left behind us as memorials of our age, will give to after generations an adequate idea of our advanced state of civilisation. It must be an additional source of gratification to me to find that part of the funds rendered available for the support of this undertaking should be the ancient grant which, at the Union of the two kingdoms, was secured towards the encouragement of the fisheries and manufactures of Scotland, as it affords a most pleasing proof that these important branches of industry have arrived at that stage of manhood and prosperity, that —no longer requiring the aid of a fostering Government—they can maintain themselves, independently relying upon their own vigour and activity, and can now in their turn lend assistance and support to their younger and weaker sisters, the Fine Arts. Gentlemen, the history of this grant exhibits to us the picture of a most healthy national progress; the ruder arts connected with the necessaries of life first gaining strength, then Education and Science supervening and directing further exertions; and, lastly, the Arts, which only adorn life, becoming longed for by a prosperous and educated people."

The building having been completed, measures were taken to provide for the due conservation of the Works of Art intended to form the Collection,—for making them available to the public by free admission on certain days,—and for affording the means of study in the Galleries, to Artists, to Students in the Board's School of Art, and to all who may be disposed to devote their time to the cultivation of the Fine Arts, and are qualified to profit by such study.

The Collection now exhibited in the National Gallery consists of: —(1.) The Pictures collected by the Directors of the Royal Institution, and first exhibited to the public in 1831. (2.) The Pictures, Bronzes, etc., bequeathed by Sir James Erskine of Torrie, to the College of Edinburgh, and deposited with the Board for exhibition under a Deed of Agreement. (3.) The Collection of Ancient and Modern Works commenced in 1829 by the Royal Scottish Academy. (4.) Pictures, the property of the Board, acquired either by purchase or gift for the National Gallery. (5.) Modern Works purchased by the Royal Association for the Promotion of the Fine Arts, with funds set apart for this purpose by their charter. (6.) Pictures

deposited by the Marquis of Abercorn, and by Mr Raeburn for fixed periods.

The Gallery being laid out in separate Octagons, facilitates an arrangement by which Ancient and Modern works are kept distinct, with that proximity which conveniently admits of the intelligent student or amateur drawing inferences by comparison, calculated to advance him in the theory and practice of art.

The great importance, as a National Institution, of a Gallery of Portraits of eminent public characters, and of men known by works in literature, art, or science, has been acknowledged by Government; accordingly, a National Portrait Gallery was some years ago commenced in London, aided by an annual public grant, and by valuable private donations, and it is gradually assuming a high position among the art collections of the kingdom. With means no doubt much more limited, but assisted by public spirited proprietors of works of art, a considerable number of interesting portraits have already been collected in the National Gallery of Scotland.

The extension of this National Collection must always, in a great measure, depend on the public spirit and liberality of individuals, there being no fixed revenue or public funds devoted to the purchase of pictures. When the Gallery was instituted, the Board confidently anticipated that many valuable additions would, from time to time, be made to the Collection; and accordingly it will be seen from the different editions of the Catalogue, that during the comparatively short period that has elapsed since the Gallery was opened, the Collection has been enriched by the bequest and presentation of many works of high value—a convincing proof of the interest taken by the public in this National Institution.

NOTICE.

EVERY work in the Gallery is distinctly labelled, with the number, the subject, the name of the artist, and the date of his birth and death. But such meagre particulars as can be put on a label are not likely to satisfy the inquiries of Visitors, and, therefore, a Catalogue has been prepared by the Curator, giving a full description of the Pictures, with critical and historical remarks, and short biographical notices of the various Artists, prefixed to the list of their works.

The names of the Artists are arranged alphabetically in the Catalogue; but reference may easily be made from the name on the label to the corresponding name in the Catalogue, printed alphabetically at the top of the page.

Besides there is prefixed an abridged Catalogue, where the Pictures are set down in the order in which they are numbered; and a reference is given to the page of the Catalogue where a notice of the Artist and a fuller description of his works may be found. At the end of the Catalogue there is also an Index of the Names of Artists arranged alphabetically, and a reference to the page of the Catalogue containing a biographical notice and description.

In most instances the names attached to the Pictures are given on the authority of those by whom the works have been presented or deposited.

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ANCIENT MASTERS.

BACKHUYSEN OR BACKUIZEN, LUDOLF, was born at Embden in 1631. He was sent to Amsterdam, and placed in a merchant's office. His drawings of shipping having attracted much attention, he devoted his time entirely to art, studied painting under Everdingen and H. Dubbells, and attained eminence as a painter of sea pieces. In representing stormy effects, none but Ruysdael has surpassed him. His etchings of shipping, thirteen in number, are, for truth and spirit, about the best that have been executed of subjects of that class. He died in 1709.

183. Return of Small Craft into Harbour during a brisk gale. (T.) Canvas, 1 ft. 11 in. by 1 ft. 5 in., oblong.

BASSANO, JACOPO DA PONTE, was born at Bassano, in the Venetian State, in 1510. He received his first instructions in art from his father, Francesco da Ponte, and afterwards studied under Bonifazio at Venice. His best works are his portraits, which are remarkable for broad and simple treatment; and he has left some admirable pictures of Scripture and general subjects. After attaining celebrity at Venice, he returned

to Bassano, and became the founder of a school that aimed at rendering Nature in her commonest aspects. The works of the Bassano school of this class, however, have fallen in estimation, as, in the style of art followed in it, he has been greatly excelled by that of the Dutch masters. He died in 1592. His four sons—Francesco, Giambattista, Leandro, and Girolamo—were all brought up by him as painters.

49. The Portrait of a Senator. (R.I.) Canvas, 4 ft. by 3 ft. 2 in., upright. A work of the highest excellence, in execution, and for truth and simplicity of treatment. Purchased from the Marchioness of Pallavicino.

155. Christ driving the Buyers and Sellers out of the Temple. (R.I.) Canvas, 7 ft. 6 in. by 6 ft., oblong.

BELLINI, GIOVANNI, born in Venice 1426, died there 15th Nov. 1516. He was a pupil of his father, Jacopo Bellini, and received instructions from his brother-in-law, Andrea Mantegna. His works are held in high estimation, and, as the master of Giorgione and Titian, he is regarded as the principal founder of the Venetian school.

447. Mythological Composition: The Gods upon Earth. A copy, by Nicolo Poussin, from the celebrated picture by Bellini and Titian.—(See p. 45.) It was commissioned by Alfonso I. of Ferrara in 1514; but being left unfinished by Bellini at his death, the landscape background in it was painted by Titian. It was lately in the possession of the Baron Camuccini, Rome, and is now the property of the Duke of Northumberland. (B.M.) Canvas, 6 ft. 2 in. by 5 ft. 7 in., oblong. *Presented by Sir Charles Locke Eastlake, P.R.A.* The original is one of the series of four famous paintings formerly in the Ludovici Palace, three of which are entirely by Titian. Another of the series is the "Bacchus and Ariadne" in the National Gallery, London; and two others are in the Royal Gallery at Madrid, No. 212 of this Catalogue, "Ariadne in Naxos," being an old copy of one of those at Madrid. The picture by Bellini and Titian is thus commented on by Giovanni Gherordi dé Rossi, an Italian writer:—"The gods occupying the foreground are a specimen of the *naïve* manner in which Bellini rendered the scenes of ancient mythology. Neither in motive nor character do they bear the slightest impress of an antique form of conception, but are merely common mortals, and, in some instances, very ugly ones. The skill, however, with which they are coloured and arranged, and the truth and masterly execution of detail, have an admirable effect in the midst of the landscape, finished by Titian, which forms the principal feature in the picture." In a footnote in Kügler's book on the Italian Schools of Painting, this picture is referred to in the following terms:—"It is conceived entirely in the romantic style: the gods, descending on earth to enjoy earth's pleasures, have put off half their divinity, and appear as a mere elevated and serene band of mortal revellers, as types of festive humanity. Bellini seems here to have aimed at the ironical converse of Giorgione's idyllic conception of human life. We should be reminded of Shakspeare's similar treatment of the divine in *Troilus and Cressida*, were not all mere satire here restrained by Venetian gravity, and that supernatural beauty in colour, expression, and landscape, which renders this little-known work one of the most precious that have descended to us."

BERGHEM OR BERCHEM, NICHOLAS, born at Haerlem, 1624. He seems to have taken the surname of Berghem, for his father, an artist of little note, was named Pieter Claas van Haerlem. He was instructed by his father, Van Goyen, and J. B. Weeninx, and excelled in painting landscapes with figures and cattle, many of which have been admirably engraved. His etchings are much prized by collectors. From the kind of scenery of which many of his landscapes are composed, it is probable that he visited Italy. He died at Haerlem in 1683.

199. A Cabinet Picture, in which cattle are represented standing in the water, tended by a herd-boy. (T.) Panel, 12½ in. by 9¾ in., upright.

BERGHEM, SCHOOL OF.

193. A small Landscape, with Figures. (T.) Panel, 12 in. by 9¼ in., oblong.

BERNASIO.

159. Landscape, with Groups of Monks engaged in Devotion. (R.I.) Canvas, 4 ft. 1½ in. by 3 ft. 1 in., oblong.

BOL, FERDINAND, born at Dort in 1611, died about 1681. He was educated in the school of Rembrandt, and was a successful imitator of his master, particularly in portraiture. His etchings are highly estimated.

158. Portrait of Professor Von Atten. (R.I.) Canvas, 2 ft. 5½ in. by 1 ft. 11 in., upright.

BONIFAZIO OR BONIFACIO, called VENEZIANO, born at Venice (some say Verona) in 1491. He was a pupil of Palma Vecchio, and studied closely the works of Titian. His style is broad and simple, and in colour he nearly approaches Titian. His best works are in Venice, where he died in 1553.

156. The Last Supper. (R.I.) Canvas, 9 ft. 3 in. by 4 ft. 7 in., oblong.

BORDONE, PARIS, was born at Trevigi in 1513, and died at Venice in 1588. He was one of Titian's most eminent pupils, but seems to have looked much at the works of Giorgione. In his portraits—there are many in Genoa—he often competes successfully with his master.

160. Lady at her Toilet. (R.I.) Canvas, 4 ft. 7 in. by 3 ft. 2 in., oblong. Purchased from the Marchioness Pallavicino, who inherited part of the collection of the Duke of Grimaldi. The subject is probably meant to represent Judith preparing to go to the tent of Holofernes.

BORGOGNONE, JACOPO CORTESE, called IL BORGOGNONE, was born at St Hippolyte, in Franche Conté, in 1621, and died at Rome in 1676. This artist was some time in the army, and seems to have imbibed a taste for battle-pieces, which he painted with the dash and spirit appropriate to such subjects. He etched a set of eight battles, signed Giac. Cortese, fec., and a set of four, signed J. C. They are freely and cleverly executed.

217. A Battle-Piece, representing a Skirmish of Cavalry. (T.) Canvas, 1 ft. 10½ in. by 1 ft. 1¼ in., oblong.

218. A Skirmish of Cavalry, the companion picture. (T.) Canvas, 1 ft. $10\frac{1}{2}$ in. by 1 ft. $1\frac{1}{4}$ in., oblong.

BOTH, JAN, was born at Utrecht in 1610; ANDREW BOTH, his brother, about two years afterwards. They went together to Italy, and executed many pictures of the scenery of that country, enlivened with figures and cattle. The elder brother painted the landscape, and the younger the figures, and their pictures are highly prized for clearness, glowing colour, and atmospheric effect. When at Venice in 1645, one of the brothers, returning home one evening, fell into the canal and was drowned. The surviving brother returned to Holland, and died about five years afterwards. Some writers maintain that it was Andrew who was drowned, and Jan returned to Holland and employed Polemberg to paint figures in his landscapes; others, that the number of pictures in Holland of figure-subjects by Andrew—fairs, merry-makings, charlatans, etc.—prove that he was the survivor. They executed several very spirited etchings.

59. A Landscape. (R.I.) Canvas, 2 ft. 4 in. by 1 ft. $7\frac{1}{2}$ in., oblong.

216. A Rocky Landscape, with Figures. Sunset. (T.) Canvas, 1 ft. 11 in. by 1 ft. 6 in., oblong.—*Andrew Both.*

176. Landscape and Figures. (T.) Canvas, 3 ft. $5\frac{3}{4}$ in. by 3 ft. $3\frac{3}{4}$ in., upright.—*Jan Both.*

192. Landscape, with mounted Figures of considerable size. (T.) Panel, 1 ft. $10\frac{1}{4}$ in. by 1 ft. 4 in., oblong.—*Jan Both.*

BOUCHER, FRANCIS, born in Paris 1703, died there on 30th May 1770. It can scarcely be said that he was the pupil of Le Moine, as he was only three months in the studio of that artist. His first employment was designing and engraving vignettes for books, and engraving, in a slight and spirited style, the graceful drawings of Watteau. After a sojourn of eighteen months in Italy, he returned to Paris in 1731; was made an Academician in 1734; held various important official positions in the Academy; and, on the death of Van Loo, succeeded him as first painter to the King. He was endowed with wonderful facility of execution; painted an immense number of pictures of all dimensions; and executed above ten thousand drawings. His prolific pencil was employed on every species of decoration for the theatre and the opera, for tapestry, porcelain, coach panels, etc. Most of his pictures being painted without study or models, possess all the faults that result from such a practice; but in the comparatively few works he has left that were done from nature, such as landscapes and portraits, he shows that he possessed the feeling of a true artist. After the Revolution, when the school of David arose, the names of Boucher and the artists of his times were never uttered but with contempt; but a reaction has now taken place, and his carefully studied pictures are much sought after.

430. Portrait of Madame Lenormand d'Etoilles, Marquise de Pompadour. (B.M.) Canvas, 18 in. by 15 in., oblong. *Bequeathed by Lady Murray.* The father of this celebrated favourite of Louis XV. held an inferior appointment in connection with victualling the army; his name was Poisson. She was born at Paris in 1720. Possessing great taste for art, and, indeed, claiming to rank as an artist, having executed various etchings or engravings after Boucher and others, she liberally encouraged

and directed the king's patronage in favour of the art of the time. By her influence was established the manufacture of porcelain at Vincennes, afterwards transferred to Sèvres, which attained such excellence. She was also mainly instrumental in founding another establishment of an equally national kind, the Ecole Militaire, adjoining the Invalides.

CAMBIASO OR CANGIAGIO, LUCA, was born in Genoa in 1527. He enjoyed a high reputation, and in 1583 was invited to Madrid by Philip II., who employed him in the Escurial. Died at Madrid in 1585.

41. A Holy Family. (R.I.) Canvas, 4 ft. 8 in. by 3 ft. 6 in., upright. Purchased from the Cambiaso family.

CANALETTO, ANTONIO CANAL, born in Venice, 1697. He practised under his father as a scene painter, and went to Rome, accompanied by his nephew and pupil, Bernardo Bellotto, who painted pictures quite in the style of his uncle, and is known by the same name. Bellotto also etched a number of large plates of views in Dresden. Canaletto lived chiefly in Venice, and executed numerous pictures of the striking points in that remarkable city. He visited England in 1746, and painted various scenes in London. Many of his views in Venice are engraved; but a set of etchings by himself, remarkable for their sharp and clear style of execution, convey a much truer impression of his manner than any engravings from his pictures. He died in Venice in 1768.

151. View in Venice, looking towards the Custom-house, on the Grand Canal. (R.I.) Canvas, 2 ft. 8½ in. by 2 ft. 1 in., oblong.

CARRACCI, LODOVICO, born at Bologna in 1555, died in 1619. He was a pupil of Prospero Fontana. With the aid of his relatives, Agostino and Annibale Carracci, he founded the later Bolognese School, or, as it is generally termed, the School of the Carracci. The reputation of the founders and pupils of this school stood for a long period very high, but for the last thirty or forty years it has been gradually sinking. Sir Joshua Reynolds has classed the works of Lodovico Carracci with those of the highest excellence, and his opinion, no doubt, has tended very much to support the reputation of the school; but Sir Joshua was trammelled in his writings by the notions on art that were universal in his day. He even attempted to paint the class of subjects to which the Carracci had devoted themselves, but the genius of the painter forced him, as it were, in spite of his preconceived maxims, to practise a different and far better kind of art. In consequence of the excessive admiration in this country of the pictures of the later Bolognese School, many works of that class were imported during the last and in the earlier part of this century; and as they far exceed anything like a due proportion, productions of a greatly superior kind have been excluded by them. This is evident from the numerous examples of this school in most of the collections in this country; but works of art of a higher class are now chiefly in request.

63. The Death of Abel. (R.I.) Canvas, 6 ft. 1½ in. by 4 ft. 7½ in., upright. *Presented by Sir Alexander Crichton, Physician to the late Emperor Alexander I. of Russia.*

605. The *Ecce Homo*. After Correggio. Canvas, 3 ft. 3 in., by 2 ft. 6 in., upright.

CASTAGNO, Andrea del, born in Castagno, in the Mugello, near Florence, about 1410, died shortly after 1478. He is said to have been one of the first of the Florentine artists who adopted the method of oil-painting, which he learned from Domenico Veneziano, whom, according to Vasari, he confessed at his death to have waylaid and murdered after acquiring the secret from him; and hence, after his death, was named "The Infamous." Yet there is no known work of his in oil,—the three pictures by him in the Florentine Gallery are in tempera. His pictures are hard in manner, but distinguished for skill and energy in the drawing.

445. Various Saints. A small altar-piece with *cuspidi* or points; in all, 18 pictures, by Castagno and his pupils. In the two principal compartments are the Archangel Michael, St John the Baptist, a Bishop, and a Virgin Martyr; above these, in two small circular pictures or *tondi*, are the Archangel Gabriel and the Virgin, representing the Annunciation; and in the *cuspidi*, or upper pictures, the Virgin and St John in sorrow. In the side pilaster on the spectator's left, are St Benedict, a Pope, and a Camaldolese Monk in front; and at the side St Anzano, a Bishop, and St Peter. In the pilaster on the right, St Romualdo, St Catherine, St Sebastian, in front; and St Jerome, St Paul, and the Magdalene on the side. (B.M.) In tempera on wood, the whole altar-piece 6 ft. 6 in. high by 5 ft. 2 in. wide. Formerly in the Convent of St John the Evangelist at Prato Vecchio in the Casentino. Purchased at Florence from the Lombardi Collection, in 1857.

DOMENICHINO, Domenico Zampieri. He was born at Bologna in 1581, and was the most distinguished of all the pupils of the school of the Carracci. In that school a revival of art was attempted on the principle of combining the chief qualities in the productions of previous masters, and Domenichino seems to have directed his attention mainly to those evolved in the works of Raphael. He executed many important commissions in Rome. His fresco of the Flagellation of St Andrew, in St Gregorio—subjects from the life of St Nilo, in a chapel of the Abbey of Grotto Ferrata—and his frescos in St Luigi á Francesi, from the life of St Cecilia—are his most celebrated productions. He died at Naples in 1641.

169. Martyrdom of St Andrew. (T.) Canvas, 1 ft. $4\frac{3}{4}$ in. by 1 ft. 1 in., oblong.

173. A Thick Wood, in which is seated a naked figure about to resume his dress, as if he had been bathing. (T.) Canvas, 1 ft. 9 in. by 1 ft. 5 in., upright. The drawing of the trees is good, and though rather cold in colour, this picture has none of the blackness occasionally found in landscapes attributed to this master.

DU JARDIN, Karl, was born at Amsterdam in 1640. He was the ablest of Berghem's pupils, and, when young, went to Italy, and remained there for several years. On his return to Holland, he met with ample encouragement. Having set out on a second visit to Italy, he died in Venice soon after his arrival, in 1678, being then only in his thirty-eighth year. His pictures bring very large prices; they are generally of small dimensions, exquisitely finished, and composed of cattle and figures, well drawn and skilfully grouped. His etchings, fifty-two in number, of landscapes, figures, and animals, are excellent

186. Halt of Horsemen at an Italian Wine-house Door. (T., Canvas, 2 ft. 10½ in. by 2 ft. 8 in., oblong.

201. A Farrier's Shop; before which the farrier is trimming the hind foot of an ox. (T.) Canvas, 1 ft. 4½ in. by 1 ft. 2½ in., oblong.

DUTCH SCHOOL.

177. Sea-Piece. (T.) Canvas, 22 in. by 16 in., oblong.

FETI, DOMENICO, was born at Rome in 1589, and died at Venice in 1624. He was a pupil of Lodovico Carracci.

322. The Decollation of John the Baptist. (B.M.) Canvas, 7 ft. by 5 ft. 5 in., oblong. *Presented by James S. Wardrop, Esq., Surgeon, London.*

FIASELLA, DOMENICO, called IL SARZANA. He was born at Sarzana, in the Genoese State, in 1589; was a pupil of Gio. Batista Paggi, and died in 1659. The *figures* in Nos. 136 and 145 (p. 41) are said to have been painted by him. See Scorza.

FIESOLE, FRA GIOVANNI DA, or BEATO ANGELICO, from, as some allege, the preliminary title to canonization having been conferred on him by the Church, was born at Fiesole, near Florence, in 1387, and died in 1455. The works of this artist are reckoned by many, particularly by those of the modern German school of painting, to be the purest and highest examples of what is denominated Christian Art. The mind of Fra Angelico was deeply imbued with religious enthusiasm, and though he might have gained great wealth and honours by his art, he chose rather to dedicate his talents as a painter to the service of the Church; and the more effectually to do so, he entered the Order of Saint Dominick, and never painted for money,—application for his works being always made through his superior. A great number of pictures were executed by him; they are generally of small dimensions, and in *tempera* or water colours blended with wonderful delicacy, the gayest and most cheerful colours, and a profusion of gilding, being employed by him. He aimed at imparting grace and sweetness of expression to his figures, and succeeded admirably in representing angels and saints in glory. He executed many works in fresco. The best of these are in the church of his order, St Marco, Florence; in the Cathedral of Orvieto; and at Rome, whither he was called by the Pope, and where, in the Chapel of St Laurence in the Vatican, his frescos illustrating the history of that saint, for many years neglected, are now highly prized.

339. A Series of Nine Drawings, executed by M. Tourny for and under the superintendence of Ary Scheffer, from the celebrated picture in the Louvre of the Coronation of the Virgin. (R.I.) The picture from which these drawings were made is one of Fra Angelico's most celebrated works, and was formerly in St Domenico at Fiesole. The drawings are of the same size as the picture, and embrace the whole subject, as may be seen from the coloured print placed along with them. Fra Angelico's works are rarely to be met with in this country, and they are so highly appreciated abroad, that opportunities of acquiring them seldom occur. But this series of drawings from a picture of such high excellence,

executed with great care and skill, under the direction of an artist who so thoroughly appreciated the deep feeling and expression for which Fra Angelico's works are so remarkable, will serve to convey a tolerably clear impression of those qualities on account of which this ancient painter is ranked so highly.

FRANCESCHINI, Cavliere Marc Antonio, the favourite pupil of Carlo Cignani, was born in Bologna, 1648, and died in 1729.

72. Saint Jerome. (R.I.) Canvas, 2 ft. 6½ in. by 2 ft., oblong. Purchased from the De Franchi family.

FURINI, Francesco, was born at Florence in 1604, and died in 1649. He studied Guido's works.

48. A Head of St Sebastian. (R.I.) Canvas, 1 ft. 8 in. by 1 ft. 3 in., upright.

52. A Poetess. (R.I.) Thick paper laid on panel, 1 ft. 4 in. by 1 ft. 1 in., upright.

FYT, John. In most of the biographies of painters this distinguished artist is stated to have been born in 1625, but it has lately been ascertained from the Register of the Church of St James, Antwerp, that he was baptized on 19th August 1609. In 1621–1622 he was entered as a pupil with Jan Van Bereh, and in 1629 was admitted as a member of the Artists' Corporation of St Luke. He visited Italy, and, after his return, joined the Guild in Antwerp founded by artists who had studied in Rome: we find that in 1652 he had been elected Consul or Dean of that fraternity. He died in Antwerp in 1661. Fyt ranks next to Snyders as a painter of animals, and was remarkable for his skilful representations of dogs. His works are much admired as truthful representations of nature, and as examples of dexterous and forcible manipulation. Some writers have stated that he worked along with Rubens: probably he did, though there is no distinct proof of this; but it seems to be established that he painted animals in some of Jordæns' pictures.

516. A Wolf. (R.S.A.) Canvas, 2 ft. 11 in. by 2 ft. 3 in., upright.

517. A Dead Wolf. (R.S.A.) Canvas, 3 ft. by 1 ft. 11¾ in., oblong.

GAROFALO, Benvenuto Tisio, called Garofalo, from his usually painting a gilliflower as a monogram in the corner of his pictures, was born at Ferrara in 1481, and died in 1559. He was a scholar or assistant in the School of Raphael for a year or two, and left it to return to Ferrara, where he was fully employed. Painted fresco and easel pictures, and, in the latter, in feeling sometimes approaches Raphael. His colouring is warm and rich.

146. Christ driving the Sellers from the Temple. (R.I.) Panel, 1 ft. 6 in. by 1 ft. 3 in., upright. Bought from the Duke of Vivaldi Pasqua.

375. Mythological Figures in a Landscape. (B.M.) Canvas, 5 ft. 10 in. by 4 ft. 2 in., oblong.

GHISOLFI, Giovanni, born 1623, died 1683.

194. Architectural Composition of Ruins of Roman Buildings, with figures. (T.) Canvas, 3 ft. 10¼ in. by 3 ft. 2 in., upright.

204. Classical Ruins, with figures; the *pendant* of No. 194. (T.) Canvas, 3 ft. 10¼ in. by 3 ft. 2 in., upright.

GIORGIONE, GIORGIO BARBARELLI, was born at Castelfranco, 1477, and died, some say of the plague in Venice, in 1511. He was, along with Titian, a pupil of Giovanni Bellini at Venice. His pictures bear the impress of great power, and have a luminousness and internal glow, contrasted with a solemn and dignified repose. The figures give the idea of an elevated race of beings, and he invested his portraits with a grandeur and beauty never surpassed by Titian. His works are very scarce. There are few genuine examples in this country. No. 271 is a spirited study, by J. F. Lewis, from one of his best works—the Fête Champêtre, in the Louvre.

137. Portrait. (R.I.) Canvas, 1 ft. 6 in. by 1 ft. 1 in., upright.

165. A Young Noble, on whose shoulder a Lady leans. (T.) Canvas, 2 ft. 5 in. by 1 ft. 10 in., upright.

GREUZE, JEAN BAPTISTE, born at Tournus, in Burgundy, in 1726, died in Paris in 1805. His fame mainly rests on his having imparted a degree of nationality to French art by his subjects of scenes in familiar life; yet, when elected a member of the Academy, he resigned, because he was classed as a painter of *genre*, and not as a historical painter. His works now bear a high value.

205. Interior of a Cottage, with the Family of a Peasant. (T.) Canvas, 2 ft. 10¾ in. by 2 ft. 7¾ in., oblong.

431. Girl lamenting a Dead Canary. (B.M.) Canvas, 21 in. by 18 in., upright oval. *Bequeathed by Lady Murray.* This picture, which is very highly finished, was engraved in line by J. J. Flipart, and the engraving published by Greuze.

432. Boy with Lesson Book. (B.M.) Canvas, 25 in. by 19 in., upright. *Bequeathed by Lady Murray.*

433. Girl with Broken Jar, and holding Flowers. (B.M.) Canvas, 17 in. by 13 in., upright. *Bequeathed by Lady Murray.* This is a study for the large picture in the Louvre.

434. Girl with Folded Hands. (B.M.) Canvas, 18 in. by 15 in. *Bequeathed by Lady Murray.*

GRIMALDI, GIOVANNI FRANCHESCO, born at Bologna 1606, died in 1680. He was a pupil in the School of the Carracci, and followed landscape painting, a branch of art in which Annibale distinguished himself. Various etchings of landscapes after Titian and Carracci, and from his own designs, were executed by Grimaldi.

74. Landscape Composition—Italian Scenery, and Figures. (R.S.A.) Canvas, 4 ft. 4 in. by 3 ft. 6 in., oblong. *Presented by Robert Clouston, Esq.*

GUERCINO, GIOVANNI FRANCESCO BARBIERI. He was born at Cento, near Bologna, in 1592. After studying some time at Bologna he went to Rome, and, adopting the style of Caravaggio and Spagnoletto, became one of the most noted of the class of painters called *Tenebrosi*, who aimed at producing force in their works by dark shadows. He died in Bologna in 1666, having settled there twenty-four years pre-

viously, on the death of Guido. No. 164 is a good specimen of this master.

35. The Repentance of St Peter. (R.I.) Canvas, 3 ft. 4 in. by 2 ft. 9 in., upright.

164. Madonna, Infant, and St John. (R.I.) Canvas, 3 ft. 7 in. by 2 ft. 9 in., oblong. Purchased from the De Franchi family.

GUIDO, Reni, was born at Bologna in 1575. One of the most celebrated of the pupils of the Carracci, he attained high distinction in Rome, where he resided about twenty years, and executed many important works. On leaving Rome, he settled in Bologna, lived in great splendour, and established a school. He died in Bologna in 1642. Guido lived expensively, and the demand for his works being great, and having great facility of execution, painted rapidly to obtain money. He displayed more originality in his works than any other pupil of the Carracci, and was the great opponent of Caravaggio, and the naturalisti of that period, aiming at lightness in his colouring and elegance in his forms. He executed some etchings.

172. An *Ecce Homo*, or Christ crowned with Thorns. (T.) Canvas, 1 ft. 10 in. by 1 ft. 4¾ in., upright. This was a favourite subject of Guido, for several pictures extremely similar to this are in different collections in Europe.

323. The Dead Christ in the Arms of the Father. (R.I.) Canvas, 6 ft. 2½ in. by 4 ft. 2 in., upright. (*Unfinished.*) *Presented by Edward Cruickshank, Esq.*

141. Peter Delivered. School of Guido. (R.I.) Canvas, 3 ft. 5½ in. by 3 ft. 1 in., upright.

440. Venus attired by the Graces; or rather by the Hours, for the picture probably illustrates the narrative in Greek Mythology, that, after rising from the sea, and before being presented to the assembly of the gods, Venus was adorned by the Hours (Eunomia, Diké, and Eirené) on the island of Cyprus. Also sometimes called The Toilet of Venus. (B.M.) This important composition of six figures the natural size, was in the collection of Charles I., and sold at the dispersion of his effects for £200. It was in the Royal Collection at Windsor in 1836, when presented to the National Gallery by William IV., along with a pendant or companion picture—Perseus and Andromeda—by the same artist. On canvas, 9 ft. 3 in. by 6 ft. 9 in., upright. Engraved by Sir Robert Strange.

608. The Virgin and Child with St John the Baptist. Canvas 9 ft. 6 in. by 7 ft. 2 in. upright. *The property of Lord Clinton.*

This picture was formerly in the Tanari Palace at Bologna, from which it was acquired by Sir William Forbes, Bart., who added it to the collection at Fettercairn House. It has been engraved by M. Gandolfi.

HOBBEMA, Minderhout. Little is known regarding the history of this distinguished painter. It is only lately that the date of his birth was ascertained, but it is generally admitted that he was a native of Holland, and was supposed to have been born in 1629. So lately as 1861, however, the entry of his marriage was discovered in the Register of the Protestant Church at Amsterdam. This entry is dated 2d November 1668, and he is there stated to be aged thirty years. It is also recorded that

Jacob Ruysdael assisted him, or acted as bridesman,—a fact interesting, as proving the friendly feeling that existed between these distinguished artists. (See communication by M. Bürger in "La Chronique des Arts," 26th January 1862.) Ruysdael and Hobbema are the two greatest landscape painters of the Dutch school, and they hold about an equal rank. Many of their finest works are in this country. It is conjectured that Hobbema died in 1670.

179. Woody Landscape. (T.) Panel, 2 ft. 11¾ in. by 1 ft. 9¼ in., oblong.

215. A Woodland Scene, with a river bank in the foreground. (T.) Panel, 2 ft. 2 in. by 1 ft. 6 in., oblong.

HOEKGEEST OR HOGEEST, GIOVACHIMO or JOACHIM. Two pictures by this artist are in the Museum of the Hague. One is dated 1651.

69. An Architectural Subject. (R.I.) Canvas, 5 ft. by 4 ft. 3 in., oblong. Purchased from the Cambiaso family.

HUYSMAN OR HOUSEMAN, CORNELIUS, was born at Antwerp in 1648, studied under Artois at Brussels, and afterwards settled at Mechlin. He died in 1727. His pictures possess considerable breadth and effect, and the figures and cattle are introduced with skill.

44. Landseape, with Cattle and Figures. (R.I.) Canvas, 3 feet 10 in. by 2 ft. 8½ in., oblong. *Presented by Robert Clouston, Esq.*

JORDAENS, JACOB, was born at Antwerp in 1594. He was a pupil of Adam Van Oort, who, although an artist of much power, was yet so degraded in charaeter, that all his seholars forsook his studio, with the exception of Jordaens, who was captivated by the charms of the daughter, whom he married, although, at the time, he was very young. This circumstance interfered with his favourite project of visiting Italy; but he did the next best thing to this, by studying and copying the works of Titian and other Italian masters, whenever an opportunity offered itself. When a young man, Rubens had such an estimation of his talents, that he employed him to paint some pictures from his designs. Many of the churches and public buildings in Flanders are enriched with his pictures. His most powerful pictures are those where his love for representing rolicking, jovial scenes got full swing, and in which he could introduce satyrs and all sort of animals. He died in 1678, at the age of 84.

602. Portrait of Himself. (B.M.) Canvas, 3 ft. 2 in. by 2 ft. 6 in., upright. In the Uffizi Gallery at Florence, there is another portrait of him, in all respeets the same as this, except that in it both hands are introduced. An old etching, apparently from this picture, accompanied the gift. *Presented by Alexander Wood Inglis, Esq.*

LANFRANCO, GIOVANNI, born at Parma in 1581. Studied under Agostino Carracei, and afterwards worked in Rome under Annibale Carracci. He executed many important commissions in Rome and Naples, and was the bitter rival of Domenichino. In the latter part of his life he indulged in the violent light and shade of Caravaggio. The specimen in the gallery is one of his works of that class. He died in 1647.

47. Saint Christopher. (R.S.A.) Canvas, 3 ft. 4 in. by 2 ft. 6 in., upright. *Presented by Sir John Watson Gordon, P.R.S.A., R.A.*

LE DUC or DUCQ, Jan, born at the Hague in 1636, died in 1695. At first a pupil of Paul Potter, but changed from painting cattle pieces, to corps de gardes, soldiers at cards, etc. He executed some etchings of animals, and other subjects.

178. Party at Cards. (T.) Panel, 2 ft. by 1 ft. $5\frac{1}{2}$ in., upright.

LIESBORN, the Meister Von (Master of Liesborn) is the name given to an unknown painter of Westphalia, who executed some considerable works about the year 1465 for the Benedictine Abbey of Liesborn. His principal picture was the Crucifixion, formerly the high altar-piece of the second Convent Church of Liesborn: it was sold and cut in pieces in 1807, when the Convent was suppressed, and Napoleon established the kingdom of Westphalia. Herr Krüger of Minden, and other collectors, acquired several of the pieces; others have been lost.

443. The Adoration of the Kings. A fragment of a side compartment of the Liesborn altar-piece—the Infant and the Heads of two Kings. (B.M.) From the Krüger Collection. On canvas stretched on wood, 9 in. by $14\frac{1}{2}$ in., oblong.

444. The Annunciation. (B.M.) In tempera and in oil, on canvas stretched on wood, 3 ft. $1\frac{1}{2}$ in. by 2 ft. 3 in., upright.

LINGELBACH, John, was born at Frankfort-on-the-Maine in 1625. It is not known who his master was. He worked two years in Paris and six years at Rome, and went to Amsterdam in 1650, where he practised with considerable success. His subjects generally were Italian seaports, with figures, fairs, carnival scenes, etc. He was occasionally employed by Ruysdael and Wynants to introduce figures in their landscapes. There are several etchings by him of views of seaports, etc. He died in 1687.

189. Halt of a Waggon at the Door of an Alehouse. (T.) Canvas, 1 ft. $4\frac{3}{4}$ in. by 1 ft. 2 in., upright.

LIPPI, Fra Filippo, died in 1469, about the age of 57. He executed many important works, particularly the frescos of the Choir of the Cathedral in Prato. His latest and best preserved works were the frescos in the Choir of the Cathedral at Spoleto. He died there, as was supposed, by poison.

446. St John the Baptist and St John the Evangelist. Figures nearly life size. (B.M.) In tempera on wood, 4 ft. 2 in. by 1 ft. $8\frac{1}{2}$ in., upright. Probably executed by the artist's pupils, and supposed to be a portion of the Barbadori altar-piece (painted by Filippo Lippi when he was about 25 years of age), with which it and another picture of St Mark and St Augustine were obtained at Montepulciano. From the Lombardi-Baldi Collection.

MICHELANGELO Buonarroti was born at Castel Caprese, in Tuscany, 6th March 1475. His father was governor of Chiusi and Caprese, two small fortified towns, and in 1476, on the expiry of his official situation, returned to Florence. On 1st April 1488, after consider-

able opposition on the part of his father, Michelangelo was articled for three years to Domenico Ghirlandajo, the celebrated painter. But before the expiry of that time, while studying in the gardens or academy founded by Lorenzo de' Medici, that nobleman was so struck by his talent that he took him under his protection, and lodged him in his palace, with a monthly allowance of five ducats for pocket-money. After the death of Lorenzo in 1492, Michelangelo left the palace, and had a studio in his father's house. Under Lorenzo's son Piero, the government of Florence soon fell into disorder; all Italy was divided by conflicting interests, and the French entered the country, so Michelangelo left Florence, and resided for a season in Bologna. In 1494 he returned to Florence, and shortly afterwards, encouraged by the praise bestowed on some works of sculpture by him that had been sent to Rome, he for the first time visited that city. It was during his sojourn there on that occasion, that he executed the celebrated Pieta or group in marble of Mary with her dead Son in her lap. He returned to Florence in 1501, and in 1504 his colossal statue of David was placed at the gate of the Palazzo Vecchio, where it has stood ever since. After this he received an order from the Gonfaloniere Soderini to paint one of the walls of the Hall of the Consiglio Grande; the picture was never executed, but the design for it, known as the Cartoon of Pisa, greatly added to his fame. Michelangelo was summoned to Rome in 1505 by Julius II., and employed on a mausoleum which the pope wished to erect for himself; but after some time, impediments having been thrown in the way while Michelangelo was zealously engaged on this work, he left Rome and returned to Florence, and neither by threats nor entreaties could he be induced to return to Rome. At last, in November 1506, he received strong letters of recommendation, and a guarantee of safety, and went to the pope at Bologna. He was again taken into favour, and executed the statue in bronze of his holiness, which was afterwards destroyed. In 1508 he returned to Rome, and immediately commenced the designs and cartoons for his frescos on the ceiling of the Sistine Chapel. These compositions represent the Creation of the World and Man, the Fall, and the Early History of the World as bearing on Redemption and Salvation. By the autumn of 1509 the half of this stupendous work was finished, and the pope, who was impatient to see the frescos, ordered the scaffolding to be removed, and they were exposed to the public on All Saints' Day in that year. The whole of this great undertaking was finished in 1512. Julius II. died on 21st February 1513. His mausoleum was unfinished, Michelangelo's labours in the Sistine Chapel having interfered with its progress; but it was mentioned in the will of Julius, and his heirs were urgent for its completion. The new pope, Leo X., however, had views of his own to carry out. He wished to employ Michelangelo on works in honour of his own family, the Medici; and when at Carrara, superintending the preparation of the marble blocks for the tomb of Julius, he was summoned to Rome by Leo to consult about the façade of San Lorenzo at Florence. This was a work of vast extent, adorned with numerous statues; years were spent in preparations at the marble quarries, and still the work itself was not commenced. Then the monuments of the Medici in the Sagrestia Nuova of San Lorenzo superseded the façade, and Michelangelo was urgently employed on them after Leo's death in 1521, by his cousin, Cardinal Medici, afterwards Clement VII.; but on that pope's death in 1534,

though they were not quite finished, he found it expedient to leave Florence and take up his abode in Rome, where he resided till his death. His talents were highly appreciated by Clement's successor, Paul III., who employed him to exeeute the fresco of the Last Judgment, the cartoon for which he had commenced in the pontificate of Clement. He was occupied on this celebrated work about six years. For this pope he also executed the frescos in the Capella Paolina; these were finished in 1549. He was then aged seventy-four. His remaining years were chiefly devoted to architectural designs—the palaces on the Capitol, and others, and to his duties as architect of St Peters, to which office he had been nominated in 1547, and held under the pontificates of Paul III., Julius III., Marcellus II., Paul IV., and Pius IV., till his death on 17th February 1567. His body was taken to Florence, and buried in Santa Croce. The funeral was conducted with much pomp, and is described at great length by Vasari. Art critics are divided on the question, whether the title of the greatest of painters should be awarded to Raphael or to Michelangelo. The former perhaps has the higher number of suffrages for this honour, but the first rank among sculptors—excepting the Greek artists—seems universally accorded to the latter. He was a very able architect, and also distinguished as an engineer. Sir Joshua Reynolds was one of his most ardent admirers. Fuseli eulogizes this great artist in the following eloquent terms (*Pilkington's Dictionary*, revised by Fuseli, 1805):—"Sublimity of conception, grandeur of form, and breadth of manner, are the elements of Michelangelo's style: by these principles he selected or rejected the objects of imitation. As painter, as sculptor, as architect, he attempted, and above any other man succeeded, to unite magnificence of plan and endless variety of subordinate parts with the utmost simplicity and breadth. His line is uniformly grand. Character and beauty were admitted only as far as they could be made subservient to grandeur. The child, the female, meanness, deformity, were by him indiscriminately stamped with grandeur. A beggar rose from his hand the patriarch of poverty; the hump of his dwarf is impressed with dignity; his women are moulds of generation; his infants teem with the man; his men are a race of giants. This is the 'Terribil Via' hinted at by Agostino Carracci. To give the most perfect ease to the most perplexing difficulty was the exclusive power of Michelangelo. He is the inventor of Epic painting in the sublime compartments of the Sistine Chapel. He has personified Motion in the groups of the Cartoon of Pisa; *embodied Sentiment on the monuments of San Lorenzo;* unravelled the features of Meditation in his Prophets and Sibyls; and, in the Last Judgment, with every attitude that varies the human body, traced the mastertrait of every passion that sways the human heart. Neither as painter nor sculptor he ever submitted to copy an individual, Julius II. only excepted, and in him he represented the reigning passion rather than the man. In painting he contented himself with a negative colour, and, as the painter of mankind, rejected all meretricious ornament."

513. Giuliano de' Medici. Model in Wax. 21 inches high. (B.M.)
514. Madonna and Child. Do. 26 inches high. (B.M.)
515. Lorenzo de' Medici. Do. 21 inches high. (B.M.)

Presented by Sir Hugh Hume Campbell, of Marchmont, Baronet.

These works are the original models in wax of the group of the Madonna and Child, and the two principal figures of the celebrated tombs

of the Medici, in the Sagrestia Nuova of the Church of San Lorenzo, Florence. Giuliano was the third son of Lorenzo the Magnificent: after the elevation of his brother Giovanni to the popedom as Leo X., he was nominated to the chief command of the Papal troops, with the title of Captain-general of the Church. Having married the sister of the Duke of Savoy, he received the title of Duke of Nemours; he died in 1516, in his 37th year. Lorenzo was the grandson of Lorenzo the Magnificent, and was created Duke of Urbino by his uncle Leo X.; he married Madeline of Boulogne, by whom he had one child, the noted Catherine de' Medici; he died in 1519.

The statues in the chapel of the Medici, and the Moses executed for the mausoleum of Julius II., are generally held to be Michelangelo's greatest works in sculpture. They were spoken of and described in the most eulogistic terms by all his contemporaries, Condivi, Vasari, and others; and their laudations have been continuously reiterated from that time till now, by artists, historians, and poets of every country. The latest, and one of the most discriminating, of his biographers, Herman Grimm—(*Life of Michelangelo*, translated by Bunnètt, 1865)—gives an able description of these figures, and from his work the following excerpts are made:—"Surveying with my mind's eye all the sculptured portraits that I know, I find these figures surpassed by none." He says that, contrasted with the Greek statue of Sophocles, they might be found wanting in simplicity, but the dignity of their appearance makes amends for this.—"Michelangelo has raised them as high as they could be raised; and by thus representing the offspring of his old patron, Lorenzo and his brother, he requited, in a manner more than regal, all the benefits he had received in their house. The whole family gained by these statues an appearance of mighty princeliness and nobility, higher than could be procured for them either by their own deeds or in connection with the houses of emperors and kings. A proof of how little remains of the remembrance of what Lorenzo and Giuliano were in their life, and how their reputation at the present day lies in the work of Michelangelo alone, is seen in the change of the names of those statues which has lasted up to our day. For though attention may have been occasionally drawn to the fact—of which, however, I am not aware—the correction certainly is not universal, and the false designations remain attached. Lorenzo, the arrogant, warlike Duke of Urbino, is called by Vasari 'the man absorbed in reflection'—the portrait of his melancholy sadly-fated uncle, Giuliano, having been referred to him; while the latter, made into the 'bold, proud' Lorenzo, has been looked upon hitherto under the form of his nephew. The marble statues, as they stand opposite each other at the present day in the sacristy of San Lorenzo, form the contrast of brooding reflection, and of resolve rising into action. Both are in repose. But Lorenzo sits there like a general on the summit of a hill, from whence he is looking down on his fighting soldiers, and hearing the noise of the battle; while Giuliano, deaf to what is happening around him, seems brooding ceaselessly over his thoughts." The author minutely describes the statue of Lorenzo, and adds:—"Power and pride are expressed in its movement. Casting a glance at the entire figure, we see all the good and all the noble that lay in Lorenzo's character—his valour, his hope of conquering the Italian States into a kingdom for himself—this statue contains it all; and whoever con-

templates it, and afterwards reflects upon the man himself in his various fates, will most easily solve the question—What is to be understood by idealising a person? In both statues, Michelangelo has himself confessed that he has little adhered to nature. 'Who would wish to appear a thousand years hence to prove that the dukes had looked otherwise?' he answered, when reproached with the want of resemblance." —"In Giuliano the thoughts are divided, the mind is absorbed in an indefinite feeling, just as if he intended to show that death was a deliverance to him from long sad sickness. He sits as if he had gradually turned to stone."—"He carried the seeds of death within him. A longing for repose, and that strange hopelessness which is given to many characters as a sad gift of nature, were peculiar to him. 'It is not cowardice, nor does it spring from cowardice, if to escape what terrible things were in store for me, I hated my own life and longed for an end.' This is the first verse of his sonnet in defence of suicide, insignificant as a poem, but still obtaining higher value here, because it is the only expression remaining to us of a mind, the loss of which, on his death, friends and foes lamented, and which would have been long ago forgotten, but for Michelangelo."

The following lines are by Rogers, in his "Italy":—

> "Nor then forget the chamber of the dead,
> . . . . . There from age to age
> Two ghosts are sitting on their sepulchres.
> That is the Duke Lorenzo.* Mark him well.
> He meditates, his head upon his hand.
> What from beneath his helm-like bonnet scowls?
> Is it a face, or but an eyeless scull?
> 'Tis lost in shade; yet like the basilisk
> It fascinates, and is intolerable.
> His mein is noble, most majestical!
> Then most so when the distant choir is heard
> At morn or eve."

The Madonna and Child is described and highly praised by Vasari and Condivi. The latter, indeed, unable to extol this group sufficiently, says "that he judges it to be better to be silent than to say little"—"della quale giudico esser meglio tacere che dirne poco." Flaxman's remarks are (Lect. 10), that it "is simple, and has a sentiment of maternal affection never found in the Greek sculpture." Duppa, in his *Life of Michelangelo* (p. 104), says—"For the elegance and simplicity of the composition, it deserves to be ranked with the best of his (Michelangelo's) performances in sculpture."

When executing a statue, sculptors generally prepare a model in clay, of the same size as the work that is to be done in marble. This model is cast in plaster, and copied in marble by exact measurements made on the plaster cast. The working on the marble is very seldom entirely performed by the sculptor—in most cases all the rough blocking-out, and in many instances the whole carving, except the last finishing touches, being done by assistants. It appears, however, that this was not the system Michelangelo followed. He attached great weight to the fact of the sculptor himself working on the marble. He said of works in clay,

* Adopting Grimm's view, the figure referred to is Giuliano. This question has been keenly contested; but from Michelangelo's impersonation of the feelings, actions, and general character of these men respectively, taken in connection with what is known of their history, the correctness of Grimm's description seems clearly established.

that they were rather a kind of painting. In the *Life of Michelangelo* by Grimm above referred to (vol. ii. p. 135), the author says:—"Michelangelo considered a marble statue not as the copy of a statue in clay, but as something complete from the first. 'The greatest artist,' he says at the beginning of one of his sonnets, 'can devise nothing that does not lie within a single block of marble, concealed under the surface which covers it with superfluous stone; and the hand alone which is obedient to the mind can give it form.'" Accordingly, he worked on his statues with his own hand from little more than the rough marble block till he considered them finished, or had spent on them all the time he was able to bestow; thus many of his statues were left unfinished, as, for instance, the marble statue of the Madonna and Child in the Sagrestia. His mode of proceeding is recorded by various writers, who describe the rapidity with which he worked, and his making the splinters of marble fly in every direction. He never prepared or worked from large models. "Leo X. had desired that Michelangelo should make a model of the statues intended for the façade (of San Lorenzo) as large as they were to be executed subsequently, so that others might work after his pattern, and the whole be completed more speedily. Michelangelo was not to be induced to do this; he prepared nothing but the small models, after which he alone was able to work."—(Grimm's *Life of Michelangelo*, vol. ii. p. 5.) And it will be seen from the same author (vol. i. p. 394), that "in August he returned to Florence to have a model of the façade made at the pope's desire. Baccio d'Agnolo prepared the architectural part in wood, Michelangelo the figures for it *in wax*. In the meantime he fell ill. At length he sent the whole thing by his servant to Rome, whither he was then summoned by the Pope's express command. Vasari also refers to his making models *in wax*—"Fece *modelli di cera* e altre cose per l'opera."—(Flor. ed., 1568, p. 738.) He made *models of wax*, and other things, for the work (at San Lorenzo). Other sculptors of Michelangelo's period, probably imitating him, also made their models in wax. Benvenuto Cellini's model for his large statue of Perseus is preserved in the gallery of the Uffizj, Florence; it is in wax, and about the same size as those models by Michelangelo.

The above reference to Michelangelo's mode of working is necessary, in case, judging from the present practice of sculptors, it might be objected that the three models in wax now in the gallery could not have served the purpose of models to the sculptor in carving his statues; but, keeping in view Michelangelo's practice, and carefully examining the admirable way in which these models are executed,—seeing that they give completely not only the form, feeling, and expression, but all the details requisite for the purpose of carrying out the larger works,—there can be no doubt that they are the original embodiments of three of the chief works of the great master. Though like the others, from the fragility of the material, and the accidents to which it has been exposed during more than three centuries, the model of the Madonna is not now in perfect preservation, yet it is in a condition that clearly shows it to be an entirely finished work; whereas the marble statue in the Sagrestia has been left by the sculptor in a very imperfect state, and from this fact also the inference is clear, that the statue in wax is the original model, and not a copy. In order, however, to obviate any doubt as to the originality of these models, opinions have been obtained from pro-

fessional men of known taste in such matters. The Chevalier Liverati, Professor of the Royal Academy of Florence, writes as follows:—"I declare it is my firm opinion that these models are the genuine production of the hand of Michelangelo Buonarroti,"—"which opinion is confirmed by the corresponding models of wax of the same size, and with similar wooden pediments (pedestals), which represent the remaining four allegorical figures of the Mediecan tombs, and which are preserved in the gallery of the Royal Florentine Academy of Fine Arts." Written opinions, in terms equally explicit, have also been given by Signor Luigi Pampaloni, Professor of Sculpture of the Academy of the Fine Arts, Florence; and Signor Bartolini, Master of the Class of Statuary in the Royal Academy of the Fine Arts, Florence. Pampaloni, after certifying that he recognises them as the work of Michelangelo, adds:—"Besides, in merit, materials, etc., they are similar to those in our Royal Academy, of which they form the upper finished portion; and from the variations they exhibit, the first idea of the statues executed in marble by this sublime artist for the Mediecan Chapel of San Lorenzo of Florence." Bartolini declares them "to be executed by Michelangelo, because they have the same touch as the other allegorical figures in our Academy of the Fine Arts of Florence; and that these seven models (four in Florence, and three here) have been used in the execution of the tombs of the Medici, in the Church of St Laurence."

No trace remains of the history of these models. The record is very imperfect even regarding the various periods that Michelangelo devoted to the marble statues. It appears that marble was commissioned from Carrara, and it is recorded that he commenced operations on the statues in 1523, and had them in hand for more than ten years, namely, till he finally left Florence to take up his residence in Rome in 1534. But during this period there were many interruptions to his labours; for stirring events had taken place in Florence—a revolution, the expulsion of the Medici, a siege, plague, and famine, and the return of the Medici to power; he had visited Rome, by order of the Pope, though he remained there only a short time; he had also fled to Venice for a season; but there is no doubt that during these ten years he had the statues for the Sagrestia in hand. Notices of his working on the figures will be found during the whole course of these years, till 1534, when, as before stated, he quitted Florence; and even then, some of them, particularly the Virgin and Child, were unfinished. Now settled in Rome, engaged by a new pope, Paul III., on his great work, the Last Judgment, and the completion of the figures in the Sagrestia abandoned,—probably little care was taken of the materials, the studies, drawings, models, etc., used by the artist in the work. It is only a few years ago that a number of this master's studies and models in wax, some of them of known works, were discovered in Florence, and secured for Kensington Museum. These Medici models were found in the neighbouring city of Sienna, and taken again to Florence, where, in 1844, before the discovery was made public, they fell under the notice of a gentleman of acknowledged taste in art—Sir Hugh Hume Campbell—and were at once secured by him. Sir Hugh has now gifted them to this Gallery, trusting that, being carefully preserved, and made available to the public, they will benefit our School of Art, and tend to the diffusion of taste among all classes.

MIEL, JAN, also called BICKER, and by the Italians, GIOVANNI DELLA VITE, born at a village near Antwerp in 1599, and was a pupil of Gerard Seghers. He afterwards went to Rome, became pupil and assistant of Andrea Sacchi, and painted various large pictures for churches; but his talent lay in another direction, his best works being easel pictures of fairs, markets, huntings, festivals, etc. Invited to the Court of Turin, by Charles Emanuel, Duke of Savoy, who retained him in his service till his death in 1664, he painted numerous hunting subjects for, and was knighted by, that prince. His works have much force and character, but are rather heavy in tone, from his painting on a dark ground, a practice common among the Italian painters of the time. He executed some spirited etchings.

53. A Seaport, with Figures. (R.I.) Canvas, 2 ft. 4 in. by 1 ft. 7½ in., upright.

MORINELLO, ANDREA.

134. Shepherd with a Pipe in his Hand. (R.I.) Canvas, 3 ft. 1 in. by 2 ft. 4 in., upright. Purchased from the Marquis Gerini at Florence.

MURILLO, BARTHOLOME ESTEBAN, born at Seville 1618, died there 1682. He and Velasquez are the two greatest of Spanish painters. In early life he painted many subjects illustrative of humble life; in these his manner was darker and less refined than that exhibited in his later pictures, which are mostly scriptural or religious pieces.

329. Boy Drinking. (B.M.) 1 ft. 7 in. by 1 ft. 3 in., upright. *Bequeathed by Lady Murray.*

NEEF OR NEEFS, PETER, born at Antwerp in 1570, was a pupil of Steenwick the elder. He is reckoned one of the most successful among those artists who painted interiors of churches. The figures in his pictures were generally put in by others. He died in 1651.

203. Interior of a Cathedral, with the Choir in deep shadow. The clear figures by Van Thulden. (T.) Panel, 15½ by 11¾ in., oblong.

OSSENBECK, JAN OR JOSSE VAN, was born in Rotterdam in 1627, and died in 1678. He painted many years in Italy. The picture in the Gallery is not one of the class usually treated by him, but seems an exact view of some place in Holland, and the effect is remarkable for truthfulness. It was for a long time attributed to Cuyp, but the signature and date, which may be recognised without much difficulty, and a certain coldness and hardness never seen in genuine works by Cuyp, leave no doubt as to the painter.

196. Scene, a Dutch Landscape; sunset effect. In the foreground and middle distance are cattle, bathers in a river, and a town in the distance. (T.) Canvas, 2 ft. 10 in. by 2 ft. 2¼ in., oblong.

OSTADE, ADRIAN VAN, was born at Lubec in 1610. He came to Haerlem when very young, to study under Francis Hals, and Brauwer

was his fellow-pupil. His subjects consist of scenes from the everyday life of the Dutch peasantry, treated with great truth and humour, and painted in the most fascinating style as regards grouping, light and shadow, and colouring. His pictures have great depth and transparency, produced by an unctuous mode of working, exactly the opposite of Teniers, his worthy rival in the same walk of art, whose touch was sharp, and the texture of his work crisp,—thus proving that excellence in art may be attained by different means. He died in 1685, at Amsterdam, where he had been settled since 1662. His etchings, which are much admired, amount to 54.

56. Dutch Interior. (R.S.A.) Panel, 1 ft. 10 in. by 1 ft. 8 in., oblong. *Presented by W. Shiels, R.S.A.*

PAGGI, Giovanni Baptista, born at Genoa in 1554. He was a pupil of Luca Cambiaso. Obliged to leave Genoa, on account of having unfortunately killed his antagonist in a quarrel, he lived twenty years in Florence, protected and employed by the Court. In 1600 he was invited to return to Genoa, where, according to Lanzi, he assisted very much to revive art, which at that time had greatly declined there. He died in 1629. Paggi seems to have studied the style of Correggio, or rather his imitator, Barroccio. This specimen, and some other works in the Gallery, were obtained from one of the villas of the Doria family, near Genoa. They are marked on the back with a ducal coronet, surmounting the letter D.

154. Riposo. (R.I.) Canvas, 2 ft. 10 in. by 2 ft. 3 in., upright.

PALMA, Jacopo, called Il Vecchio, to distinguish him from his great nephew, Jacopo Palma Il Giovine. He was a native of Serinalta, in the Bergamese territory. Mistakes have occurred regarding the date of his birth, but it seems now to be ascertained that he was born about 1510. The works of Giorgione, and Titian's earlier pictures, were studied attentively by him, and his productions are remarkable for their rich tone and colour. The example in the Gallery ascribed to Palma is more like a production of one of the Flemish painters who, in the sixteenth century, attempted to introduce Italian art. Several of these devoted themselves to the study of the Florentine and Roman schools; but De Vos, Van Balen, and others modelled their style on that of the Venetians, and this picture is probably by one of these artists.

68. The Adoration of the Shepherds. (R.I.) Panel, 1 ft. 6 in. by 1 ft. 3 in., upright.

PANNINI, Giovanni Paolo, born at Piacenza in 1691, went early to Rome, and studied under Pietro Lucatelli. He died in 1764. His position as a painter of architectural subjects is deservedly high.

36. Interior of St Peter's at Rome. (AB.) Canvas, 5 ft. by 7 ft. 3 in., oblong.

45. Interior of the Ancient Basilica St Paul, beyond the walls. (AB.) Canvas, 5 ft. by 7 ft. 3 in., oblong. This is a picture of great interest and value as an admirable and truthful representation of the interior of

this celebrated edifice, which was destroyed by fire in 1823. This Basilica was an object of interest to English Travellers, for it was the church in Rome of which the Sovereigns of England previous to the Reformation were protectors, as the Sovereigns of Austria, France, and Spain are now of St Peter's, St John Lateran, and Sta. Maria Maggiore. No finer specimens of the artist's style are to be met with than the above two works,—they are specially referred to in Price's well-known work on the Picturesque.

PATER, Jean-Baptiste Joseph, born at Valenciennes in 1696, died at Paris 23d July 1736. He was sent to Paris when young, and entered as a pupil of Watteau; but, on account of the irritable temper of that artist, did not remain long with him. Watteau afterwards regretted this treatment of Pater, and made him work beside him; but his death soon after deprived Pater of his valuable instructions. There is a wide distance between Watteau and Pater: the former was not only the inventor of an original class of subjects, but remarkable for colouring and technical execution; the latter was little more than a clever and assiduous copyist.

429. Ladies Bathing. (B.M.) Canvas, 2 ft. 4 in. by 1 ft. 10 in. *Bequeathed by Lady Murray.*

PORDENONE, Giovanni Antonio Licinio Regillo, called Il Pordenone, the name of a small town in Friuli, where he was born in 1483. In Venice he formed an intimacy with Giorgione, who painted a well-known portrait of him as David with the Head of Goliah. He held so high a position as an artist, as for a considerable time to have maintained a course of rivalry with Titian. He died at Mantua in 1550. The specimen (No. 131) in the Gallery is not one from which a fair estimate of his talent can be formed; but if, as some maintain, the Adoration of the Magi (No. 65) is by Pordenone, the anxiety said to have been evinced by Titian during the contest may easily be accounted for.

131. Christ on the Mount of Olives. (R.I.) Canvas, 5 ft. 10½ in. by 3 ft. less ¼, oblong. Purchased from the Doria family.

POUSSIN, G. Gaspar Dughet, better known by his adopted name of Poussin. His father was a Frenchman settled in Rome, and Gaspar was born there in 1613, and died in 1675. Some make the dates 1606 and 1660. Nicholas Poussin, who had married his sister, having remarked his taste for landscape painting, advised him to follow that walk, and gave him the benefit of his able instructions. He became an excellent painter, and imparted to his style, modelled at first on that of his distinguished brother-in-law, striking peculiarities entirely his own. In Italy, landscape painting received its first impulse from Giorgione and Titian; they bestowed great attention on their backgrounds, and occasionally painted pictures in which the interest attached to the landscape is nearly equal to that given to the figures. No direct consequences, however, followed from their example till Annibale Carracci, in his effort to revive art at the close of the sixteenth century, directed attention to that fascinating department of it by executing several landscapes

which by many are more highly prized than his more ambitious figure compositions. In this direction he was followed by Domenichino, Albano, Guercino, and Grimaldi. Landscape painting was carried still higher by Nicholas Poussin; and as treated by Claude and Gaspar Poussin, who introduced a closer imitation of nature, and reduced the figures to the rank of mere accessories in their compositions, landscape painting became an independent line of art. G. Poussin's landscapes are composed in general from studies in the Campagna of Rome and surrounding country, worked out with the feeling of a mind largely embued with classical associations, and tending towards melancholy reflection, by contrasting the glory of the past with the decadence of the present; while Claude, rejoicing in the never fading beauty of the Italian sky, from the scenery around him, and the architectural remains of the past, endeavours to realize the classic age when in its greatest vigour. There are eight etchings by G. Poussin—four circular and four oblong—executed with much spirit.

171. A Land Storm. (T.) Canvas, 2 ft. $7\frac{3}{4}$ in. by 1 ft. $9\frac{3}{4}$ in., oblong. The branches of the trees, the drapery of the figures, and their action, proclaim the violence of the tempest before which man and cattle are succumbing.

POUSSIN, SCHOOL OF.

132. A Landscape with Figures. (R.I.) Canvas, 4 ft. 3 in. by 3 ft. 3 in., oblong. Purchased at Rome.

PROCACCINI, GIULIO CESARE, born in Bologna in 1548, died at Milan in 1626. His father, Ercole Procaccini, founded a school of art at Milan, which had very considerable success, and was patronized by the Borromeo family. He had two brothers and a cousin who were painters. Ercole's oldest son, Camillo, was the most distinguished. Among the works of the masters held up for imitation in this school, those of Correggio were studied most.

147. Cupid. (R.I.) Canvas, 3 ft. 2 in. by 2 ft. 3 in., oblong. Purchased from the De Franchi family.

170. A Dead Christ laid on a Bier; a Magdalene seated on one side; on the other a group of angels. (T.) Canvas, 17 in. by 11 in., oblong.

PYNAKER, ADAM, born in 1621, at Pynaker, a small town between Delft and Schiedam, died in 1673. He was one of those landscape painters of the low countries who, influenced by the works of Claude and Poussin, went to Italy to study art. In the forms of his trees and mountains, his style, which is well exemplified by the picture in the collection, has some affinity to those of John Both; but his effects and colour are greyer and greener, and not so tender as Both's.

188. Recesses of a Forest, with a fine effect of morning light descending through the interstices of the trees, and showing a picturesque mountain background. On the right, in the foreground, are a cow, a boy, and his dog. (T.) Canvas, 3 ft. by 1 ft. 8 in., upright.

RAPHAEL, COPY FROM. RAPHAEL, or RAFFAELLO SANTI or SANZIO,

born at Urbino in 1483, died at Rome in 1520. By almost universal opinion, Raphael ranks as the greatest of painters. In 1497, on the death of his father, Giovanni Santi, who was his first instructor, he was placed under Pietro Perugino, the most distinguished painter of the period. In 1504 he visited Florence, where, as is proved by his cartoons at Hampton Court, he studied assiduously the works of Masaccio in the Church of the Carmine, while his style in colour and effect was influenced by the example of Fra Bartolomeo, with whom he was on terms of intimacy. Except during the periods occupied by three short visits to Perugio, Bologna, and Urbino, he seems to have lived in Florence from 1504 to 1508, when he went to Rome on the invitation of Pope Julius II. He then commenced his celebrated frescos in the Vatican, and executed numerous other commissions. On the death of Julius in 1513, his employment on the various important works in which he was engaged, was continued, and his great powers kept constantly in exercise. The works of Raphael are divided into three classes. His first style, when under the influence of Perugino's manner; his second, when he painted in Florence from 1504 to 1508; and his third style, which is distinguishable in works executed by him soon after he had settled in Rome. Each of these styles has its devoted admirers. Those who incline to art with reference to its being employed in the service of religion, prefer the first manner, as embodying purity and religious feeling. His last manner, perfected at a time when the taste for classical learning and art was strongly incited by the discovery of fine examples of the classic period, is held by many connoisseurs as embodying the highest style of art; while his middle, or Florentine style, is admired as exemplifying his powers, freed from what they deem the rigid manner of Perugino, and untainted by the conventionalism of classic art. In all these different styles he has left works of great excellence. The Coronation of the Virgin, in the Gallery of the Vatican, and the Spozalizio, or Marriage of the Virgin, in the Brera Gallery at Milan, belong to the first period. The St Catherine, in the National Gallery in London; the Entombment of Christ, in the Borghese Gallery at Rome; La Belle Jardinière, in the Louvre, to his second period. While the St Cecilia, at Bologna; the Madonna di San Sisto, at Dresden; the Cartoons, at Hampton Court; the Transfiguration, and all the Vatican frescos,—except Theology, or the Dispute on the Sacrament, the first he executed on his arrival from Florence,—are in his third manner, or that which peculiarly marks the Roman school in its highest development. Raphael died in Rome on 6th April 1520, the anniversary of his birthday. The example in the Gallery (331) is a copy of the same size as the original, executed with great care and very considerable success by Gregor Urquhart, and its acquisition was strongly recommended by Sir David Wilkie.

331. The Transfiguration, by Raphael. (R.I.) Copied, by G. Urquhart, from the original in the Vatican. Canvas, 13 ft. 4 in. by 9 ft. 2 in., upright.

REMBRANDT, Hermanszoon (son of Herman) van Rÿn (1606 or 1608—1669). His father was a miller on the banks of the Rhine, and his house and mill were situated on an arm of that river, not between the villages of Leyderdorp and Koukerk, as has been said by Houbraken, but at the town of Leyden itself, adjoining the White-

gate (Whittepoort), in the street called Weddesteeg.—*L'œvre complet de Rembrandt, par C. Blanc*, 1859. He attended for a short time the Latin school at Leyden, and after studying art three years under Jacob van Swanenburg, and for a very limited period with Pieter Lastman at Amsterdam, and Jacob Pinas at Haerlem, he returned home and devoted himself to the study of Nature. He settled in Amsterdam in 1630, and died there in October 1669. Rembrandt holds the chief place among the masters of the Dutch school; his power and originality are exemplified in almost every branch of art; he carried light and shade farther than any other painter, at all events he made more use of this important art-element, introducing it as the leading prineiple into all his compositions, whether Scripture subjects, scenes in ordinary life, portraits, or landscapes. His etchings are more highly prized than those of any other artist, being remarkable as evolving, by apparently simple means, much expression, character, and effect, and for embracing a great variety of subjects in different walks of art. He had many pupils. Eeckhout was one of his most successful imitators, and Ferdinand Bol and Flink have been classed as his rivals in portrait painting. No. 37 is from the collection of the Marquis of Abercorn; Nos. 195 and 197 are specimens of his style as a landscape painter; and Nos. 304, 305, 306, and 307, are spirited studies by Mr J. F. Lewis, A.R.A., from well-known examples in the Louvre.

195. A close Woodland Scene. (T.) Canvas, 2 ft. $3\frac{3}{4}$ in. by 1 ft. 9 in., oblong.

197. A spirited sketch for a Mountain Landscape. (T.) Panel, 1 ft. $3\frac{1}{2}$ in. by $11\frac{1}{2}$ in., oblong.

RESCHI, Pandolpo, born at Dantzic in 1643. He went to Italy when young, and was an able pupil of Giac. Borgognone. He died in 1699.

153. A Battle-Piece. (R.I.) Canvas, 4 ft. 9 in. by 3 ft. 1 in., oblong.

ROMANO, Giulio, or Giulio Pippi, was born at Rome in 1492, and being placed in the school of Raphael, became his most distinguished pupil. He was entrusted by Raphael with the execution of many of his designs, appointed his co-heir along with Penni, called Il Fattore, and recommended to be employed to eomplete his unfinished works in the event of surviving him; accordingly he was so employed. His most important compositions were executed at Mantua, for the Duke Gonzaga. All his aims were directed towards trying to realize ancient classie art, for which, in the sixteenth century, in Italy in particular, there was great enthusiasm. His designs were mostly illustrations of the mythology and poetry of the Greeks. He died in 1546.

174. Battle-Piece. (T.) Canvas, 2 ft. 1 in. by 1 ft. $6\frac{1}{2}$ in., upright. This is a finished sketch for the left-hand group in the vast fresco of the Battle of Constantine and Maxentius, in the Vatiean, which was eommenced by Raffaello, but finished by Giulio Romano, upon the premature death of his master.

ROSA, Salvator, was born at Renella, in the neighbourhood of Naples in 1615. His first instructor in art was Francesco or Ciccio

Francazano, who had married his sister. Some of his landscapes attraeted the notice of Lanfranco, who, purchasing them, enabled and encouraged the young artist to pursue his studies. He became a pupil of Aniello Falcone, a painter of battle-pieces, and afterwards of Spagnoletto. Having gone to Rome, he was employed to paint an altar-piece and some other works by the Neapolitan Cardinal Brancacci; and he accompanied Prince Carlo de Medici to Florence, and executed several important works for him. He finally settled in Rome in 1638, and died there, March 15, 1673. Salvator has a great reputation as a painter, and he owes this mainly to his landseapes, whieh, though faulty in many respects, arrest attention by originality in subject and treatment, being generally representations of wild and savage scenes, calculated to call forth romantic impressions, and executed with a freedom and decision remarkably appropriate. Salvator etched numerous subjects highly characteristic of his peculiar style.

167. Landscape and Figures. (T.) Canvas, 3 ft. 2¼ in. by 1 ft. 8 in., oblong. The scene is the shore of a wild lake, on which appear several armed bandits.

RUBENS, Peter Paul, born 1577, at Siegen, in Westphalia. His parents were natives of Antwerp, which they had left on aceount of religious disturbances. They settled in Cologne in 1578, and remained till 1587, when Rubens' father having died, his mother returned with her family to Antwerp. He was first placed under Verhaagt, a landscape painter; however, inclining more to historical painting, he became a pupil of Van Oort, but soon quitted his school for that of Otho Van Veen or Venius, who then enjoyed a high reputation, and after studying four years with that painter, went to Italy in 1600. He entered the service of Vincenzio Gonzaga, Duke of Mantua, and spent a considerable time at Venice and Rome studying, and making copies for the Duke. In 1605 he was sent on a mission by the Duke to Philip III. of Spain, and on that occasion painted several portraits of Spanish noblemen. In 1608, after an absence of upwards of eight years, Rubens returned to Antwerp, on account of the illness of his mother, but she died before he had accomplished the journey. He intended to return to Mantua, but was induced to remain by the Archduke Albert, Governor of the Netherlands. In 1620 he visited Paris by invitation of Maria de Medici, and in 1625 completed the series of sketches for the pictures destined to adorn the new palace of the Luxembourg. Rubens was sent by the Infanta Isabella, widow of the Arehduke Albert, on a diplomatic mission to Philip IV. of Spain in 1628, and in the following year on a similar mission to Charles I. of England, by whom he was knighted in 1630. He died very rich at Antwerp in 1640. Rubens was the acknowledged head of the Flemish school. By the expression of powerful and energetic action and strongly marked character, great breadth, dexterous execution and brilliant colouring, he successfully embodied the tendencies of the age in which he lived, to pleasures of sense, strong passion, and stirring action; and, while admitting the coarseness and almost grossness of the conception of his subjects, especially where the nude figure is introduced, we are in a manner carried away by the spirit of joyousness and animal vigour conspicuous in his works, and the truthful manner in which he viewed Nature. His portraits rank with the

highest efforts in that walk of art. He painted animals admirably; and his landscapes possess great brilliancy and natural effect. Sir Joshua Reynolds (Journey to Flanders) says:—"Rubens was perhaps the greatest master in the mechanical part of the art; the best workman with his tools, that ever used a pencil." His style has had very great influence on the English school. The only example of Rubens' style in the Gallery is a copy by Reinagle (whose copies are noted for fidelity), from the original, and of the same size, of the celebrated picture of the Crucifixion, in the Museum at Antwerp. This solemn and touching event is represented under the effect of bright sunshine—with a display of vigorous action—and no attempt is made, by form or expression, to embody the solemnity of an occurrence in which these qualities must have been leading points. Nos. 274, 314, and 315, are spirited studies from celebrated works of Rubens by J. F. Lewis.

324. The Crucifixion, by Rubens. Copied, by R. R. Reinagle, R.A., from the original in the Museum at Antwerp. (R.S.A.) Canvas, 14 ft. 6 in. by 10 ft. 4 in., upright. *Presented by Mrs Robertson of Ednam House, Kelso.*

RUYSDAEL or RUISDAEL, Jacob, was born at Haarlem; the date of his birth is uncertain, some make it 1625, others 1630 or 1636. It is said that there is a picture by him, signed and dated 1645, which makes the last date improbable. He died in 1681. It has been stated that for some years he directed his attention to the study and practice of surgery, but was advised by his friend, Nicholas Berghem, to devote his time to painting. In his pictures the trees are excellent in form, the foliage touched with sharpness and precision, and the skies are light and floating. His style of composition is entirely original, and characterized by a certain compactness in the arrangement. The Italian landscape painters have generally groups of trees at the sides and running out of the picture; in Ruysdael's compositions the trees are almost always massed within the picture. Ruysdael and Hobbema hold about an equal position, namely, that of the best landscape painters of the Dutch school, but Ruysdael was also equally eminent for his sea-pieces. His etchings, seven in number, are much prized by collectors. Jan Van Kissel and Jan Renier de Vries, were imitators of Ruysdael.

187. A Wood Scene on the Banks of a River. (T.) Canvas, 2 ft. 5 in. by 2 ft., oblong.

200. Landscape. There is a river in front, a richly wooded and broken bank in the middle distance, and the spire of a church more remote. On the left is a group of those gnarled oaks, for delineating which Ruysdael was so famous. The figures are painted by Ph. Wouvermans. (T.) Canvas, 6 ft. $4\frac{1}{2}$ in. by 4 ft. $5\frac{1}{4}$ in., oblong.

SCORZA, Sinibaldo, born at Valtaggio, in the Genoese State, in 1589, died in 1631. He was a pupil of Batista Paggi. The two pictures (136, 145), when they were acquired by the Royal Institution, were stated to be joint works by Scorza and Fiasella—the landscape by the former, the figures by the latter. But from the description given by Lanzi of Scorza's style, it rather appears that they are entirely his production. Lanzi says of Scorza, that he was an excellent painter, and

enlivened his pictures by figures and animals in the style of Berghem, and it would be difficult to name an artist in Italy who so successfully engrafted the Flemish style on his own. He mentions that, in collections, there are specimens by him *in sacred subjects and classical fables.* That he also painted in miniature, if, indeed, his oil-paintings, from the care bestowed on them, are not themselves to be called miniatures. This description of Scorza's style applies most exactly to the above two pictures, whether the landscape or the figures be considered. Whereas Fiasella is said to have been much employed in painting Scripture subjects for churches, and, from impatience, often to leave neglected his works, or left them to be finished by his pupils.

136. A Landscape and Figures. The Figures (the story of Baucis and Philemon) said to be by Fiasella. (R.I.) Canvas, 2 ft. $4\frac{1}{4}$ in. by 1 ft. $6\frac{3}{4}$ in., oblong.

145. A Landscape and Figures. (R.I.) The Figures (the story of the Peasants of Lycia turned into Frogs) said to be by Fiasella. Canvas, 2 ft. $4\frac{1}{2}$ in. by 1 ft. $6\frac{3}{4}$ in., oblong.

SEBASTIANO DEL PIOMBO, FRA. His original name was Luciano, but the Pope having bestowed on him the office of Keeper of the Seal of his Chancery (it is impressed on lead, *piombo*), to fill which it was necessary for him to take the religious habit, he assumed the above name and title. He was born at Venice in 1485, and studied under Bellini and Giorgione. He was invited to Rome by the munificent patron of the arts, Ghigi, the banker, and executed many important works in that city. Michelangelo aided him with designs for his pictures (colouring being Sebastiano's forte), in the hope of enabling him successfully to rival Raphael, of whose immense reputation that great artist was somewhat jealous. In this competition his powers were tasked by his picture, the Raising of Lazarus, now in the National Gallery of London, and one of the most valuable works in the Kingdom; it is of the same dimensions as Raphael's Transfiguration, and both were commissioned at the same time by Cardinal Giulio de Medici, and though, by general opinion, the palm was adjudged to Raphael, Sebastiano's picture created very great admiration. His portraits are of the highest class, and, like his other works, bring very large prices. He died in 1547. A correct impression of the powers of this great artist cannot be formed from the specimen ascribed to him in this collection.

71. Bacchus and Ariadne. (R.I.) Panel, 4 ft. by 3 ft. 6 in., oblong. Purchased from the Collection of the Duke of Vivaldi Pasqua.

SIRANI, ELISABETTA, daughter of Giovanni Andrea Sirani, born at Bologna in 1638. She was instructed by her father, but devoted herself assiduously to the study of the works of Guido. She was possessed of great perseverance, for though her career was very short, not having survived her twenty-sixth year, she left about one hundred and fifty pictures, including portraits and several etchings, all evincing much taste and talent. She died from poison administered by her servant.

73. St John. (R.I.) Canvas, 2 ft. 5 in. by 2 ft. $1\frac{1}{2}$ in., upright.

SNYDERS, FRANCIS, born at Antwerp in 1579, was a pupil of H.

Van Balen, and at first painted fruit and still life, but afterwards attained the highest eminenee as a painter of animals. He was much employed by Rubens in painting animals in his pietures, and that distinguished master again oeeasionally introduced figures into large compositions by Snyders, of dead game, fruit, ete. His colouring is elear and transparent, and his style and exeeution most admirably adapted to his subjeets. The demand for the works of this painter has given rise to numerous eopies and imitations being passed off as his genuine produetions. He seems to have lived on terms of the closest intimaey and friendship with Rubens and Vandyck; the two celebrated half-length portraits of Snyders and his wife (exhibited in the Art Treasures Exhibition, Manehester), are reekoned by judges to be Vandyck's best works of that elass. There is some differenee of opinion as to whether a set of etchings, executed in a bold and vigorous style, and ascribed to Snyders, are by him or by Fyt, a very able animal painter; but it appears from some others, undoubtedly by him, whieh possess a peculiar clearness and delieaey, that the disputed etehings are by Fyt. Snyders died at Antwerp in 1657.

75. Bear Hunt. (R.I.) Canvas, 6 ft. 6½ in. by 5 ft., oblong.

175. Wolf Hunt. (T.) Canvas, 7 ft. 10 in. by 5 ft. 9 in., oblong.

185. Boar Hunt. (T.) Canvas, 8 ft. 4 in. by 5 ft. 10 in., oblong.

519. Mischievous Monkeys. (R.I.) Canvas, 3 ft. 10 in. by 3 ft. 3 in., oblong. One monkey is represented overturning a basket eontaining fruit; another laying hold of a buneh of grapes. An excellent specimen of the style of this painter, exemplifying many of the qualities for whieh he was celebrated,—colour, transpareney, and dexterous manipulation.

SPAGNOLETTO, Josef or Guiseppe Ribera, called Lo Spagnoletto, was born at Xativa, near Valeneia, in 1588, and died at Naples in 1656. He studied a few years with Franeeseo Ribalta, a Spanish painter of eminenee; but resolved to visit Italy, and after working hard at Rome, and studying the greatest masterpieees in some other States, he went to Naples, where, attraeted by the novelty and boldness of Caravaggio's style, he adopted it, and beeame the ablest of the naturalisti painters. He settled in Naples, and executed numerous important eommissions in that city, and it is there that his best works are to be seen. Salvator Rosa and Guereino are numbered among his pupils. He exeeuted about eighteen or twenty etehings, all marked by foree and freedom.

50. A Mathematician. (R.S.A.) Canvas, 4 ft. 2 in. by 3 ft. 4 in., upright.

64. Martyrdom of St Sebastian. (R.I.) Canvas, 6 ft. 6 in. by 4 ft. 9 in., upright. *Presented by Charles O'Neil, Esq.*

SPANISH SCHOOL.

142. Battlefield. — Trumpets sounding a Recall after the Battle. (B.M.) Canvas, 7 ft. 6 in. by 3 ft. 4 in., oblong. *Presented by James S. Wardrop, Esq., Surgeon, London.*

STEEN, Jan, was born at Leyden in 1636, and died in 1689. He

was one of the most distinguished painters of the Dutch school; for besides ranking high for his mastery over the technical difficulties of art, his drawing being good, his colouring rich, and his execution firm and careful,—in his subjects taken from occurrences in daily life around him, he displays a wonderful knowledge of human character, which he brings out in numerous scenes by ingenious combinations and with great force and individual expression, his genius approximating closely to that of Hogarth. Many scandalous stories are told of his habits of life, which are said to have led him into low debauchery, but these are little credited in the present day; for the fact, now ascertained, that though dying at the age of 53, he has left upwards of three hundred works, all carefully painted, and many of them composed of numerous figures, at once exposes the absurdity of these stories. In truth, the painter became identified in the minds of most people with the subjects he treated. In the same way many imagine, from his pictures, that Teniers was a Flemish boor, and lived in a hovel, the furniture in which consisted merely of rude benches, stools, and empty casks, and feel disappointed when they are informed that he inhabited a handsome mansion, lived in good style, and entertained people of rank and fortune.

184. Physician and his Patient. (T.) Canvas, 2 ft. $3\frac{1}{2}$ in. by 1 ft. $10\frac{1}{4}$ in., upright. The patient is a sick lady in bed, for whom the physician appears to have prescribed a glass of wine, which is being brought by another lady.

SUSTERMANS, JUSTUS, born at Antwerp in 1597, died in 1681. He was a pupil of William de Vos, went in early life to Italy and settled in Florence, where he was made painter to the Grand Duke, Cosmo II., and afterwards received a similar appointment from Cosmo III. When Vandyck visited Florence, he painted his portrait, and there is an etching of it by him published with others of the eminent painters of the Flemish school. His portraits have very considerable merit.

61. Portrait of Alessandro Farnese. (R.I.) Canvas, 4 ft. by 3 ft. 2 in., upright. Purchased from the Gentili family.

TAVELLA, CARLO ANTONIO, was born at Milan in 1668. He was a pupil of Peter Molyn, called Tempesta, but afterwards studied the works of Castiglione and Gaspar Poussin. The picture in this collection is an imitation of the style of the latter painter. He died at Genoa in 1738, and is classed among the painters of the Genoese school.

39. Landscape. (R.I.) Canvas, 2 ft. 10 in. by 2 ft., oblong

TENIERS, DAVID, the younger, born at Antwerp in 1610—was instructed by his father, the elder Teniers. Some say that he also received instructions from Brauwer, but this is disputed. His works soon came to be in great request, and he entered on and maintained a most successful career. The Archduke Leopold appointed him his court painter and one of his chamberlains. Don Juan of Austria occasionally resided with him at his country seat at Perth, a village between Antwerp and Mechlin, for the purpose of receiving lessons in painting; and he

was patronized by Christina of Sweden, the Elector Palatine, and the King of Spain, who commissioned a vast number of his pictures. He died 1690 or 1694. In that branch of *genre* painting which exhibits scenes from low life, no painter of the Flemish school approaches him, and he holds an equally high position with Ostade or the best of the Dutch school. There is considerable humour sometimes displayed in his works, but they charm mostly by their truthful representation of nature, and their qualities of technical execution. Sir Joshua Reynolds says:—"The works of David Teniers are worthy the closest attention of a painter who desires to excel in the mechanical knowledge of his art. His manner of touching, or what we call handling, has perhaps never been equalled; there is in his pictures that exact mixture of softness and sharpness, which is difficult to execute." Most of Teniers' works have been engraved—many of them by Le Bas, in a manner so admirably adapted to express the sharpness and clearness by which they are distinguished, that it would seem almost impossible more perfectly to express these qualities; yet this, perhaps, has been done by Coryn Bol in his etchings after Teniers. Teniers executed several etchings, but it is said that considerable difficulty is experienced in identifying those by him from the works by his father and Coryn Bol; but the only doubt on the subject must arise from the name. Several in a loose and undecided style may be by old Teniers, or imitations; and Coryn Bol's name occurring on various etchings identifies those by him. But in the etchings—Peasants Playing at Bowls, Peasants Shooting at a Mark, and Peasants Dancing—the sharpness and clearness produced is so remarkable, that it can scarcely be doubted that they are by the hand of Teniers.

181. This is a *pasticcio*, or imitation of a Venetian picture of the Bassano School. (T.) Canvas, 1 ft. $5\frac{3}{4}$ in. by $11\frac{3}{4}$ in., oblong.

202. Peasants Playing at Skittles. (T.) Panel, 1 ft. 10 in. by 1 ft. $1\frac{1}{2}$ in., oblong. The simplicity of the composition is so well set off by the clear silvery tone of the picture, that it may be considered a favourable specimen of this master.

TIEPOLO, Giovanni Batista, born at Venice in 1697, was a contemporary of Canaletto's. The last-named painter, however, choosing a comparatively humble walk, relied on representing natural scenes as he saw them; while the former,—attempting to follow the footsteps of the great Venetian artists of former days, particularly Veronese, at a period when art was at its lowest ebb,—though possessed of much talent, has left works that mainly exemplify the fantastic mannerism to which art of that class in his time had sunk. Mixed up, however, with much that is bad, an intelligent art-student may, in Tiepolo's works, find very remarkable technical qualities of manipulation, texture, and colour, from which great benefit may be derived. Tiepolo died at Madrid in 1770; he had been employed there on the new palace, and it may be said that on his death disappeared the last spark emitted by that once mighty luminary, Venetian Art.

57. Anthony and Cleopatra. A Sketch. (R.I.) Canvas, 2 ft. 2 in. by 1 ft. 3 in., upright.

150. The Finding of Moses. (R.I.) Canvas, 11 ft. $1\frac{1}{2}$ in. by 6 ft. $6\frac{1}{2}$ in., oblong. *Presented by Robert Clouston, Esq.*

TINTORETTO, Jacopo Robusti, called Il Tintoretto, from his father being by trade a dyer (tintore), was born in Venice in 1512. He was a short time a pupil of Titian's, Ridolpi says only ten days, and that Titian seeing some very spirited drawings in his studio, on being informed that they were by Tintoretto, ordered one of his pupils to conduct the boy home; but the story is not a very probable one. Possessed of immense energy and perseverance, he tried to unite with the colour of Titian, Michelangelo's large style of drawing. By all accounts he studied with great diligence and success, painting during the day, and drawing from casts from the antique and the works of Michelangelo at night. Before the age of forty, he had attained a high position as an artist; and some of his most important pictures, such as the Miracle of St Mark, now in the Academy at Venice, were painted before that time. His pictures are numerous, and many of them of vast size—the Crucifixion, in the Scuola di San Rocco at Venice, one of his best works, is forty feet in length—and in the Palace of the Doge there is a representation of Paradise seventy-four feet long and thirty feet high. Tintoretto lived to the age of eighty-two, having died at Venice in 1594. Vasari says:—"Of all the extraordinary persons that have practised the art of painting, for wild, capricious, extravagant, and fantastical inventions, for furious impetuosity and boldness in the execution of his works, there is none like Tintoretto." With all this extravagance, however, he always looked steadily at nature. Nos. 135, 148, and 149, though evidently dashed off in the most rapid manner, convey a most truthful impression, by means of colour, of the different seasons of the year. His portraits are remarkable for truth; this may be satisfactorily tested by examining Nos. 40 and 44 in the collection, which are excellent examples in good preservation.

70. The Request of the Mother of Zebedee's Children. (AB.) Canvas, 4 ft. 5 in. by 8 ft., oblong.

"Then came to Him the mother of Zebedee's children, with her sons, worshipping Him, and desiring a certain thing of Him. And He said unto her, What wilt thou? She saith unto Him, Grant that these my two sons may sit, the one on thy right hand, and the other on the left, in thy kingdom.... And when the ten heard it, they were moved with indignation against the two brethren."—Matt. xx. 20, 21, 24.

135. Autumn. (R.I.) Canvas, 3 ft. 10 in. by 3 ft. 2 in., upright. This picture, and Nos. 148, 149, were purchased from the Cambiaso family.

148. Summer. (R.I.) Canvas, 3 ft. 10 in. by 3 ft. 2 in., upright.

149. Winter. (R.I.) Canvas, 3 ft. 10 in. by 3 ft. 2 in., upright.

161. Portrait of a Venetian Senator. (R.I.) Canvas, 2 ft. 8½ in. by 2 ft. 4 in., upright.

TITIAN, Tiziano Vecelli da Cadore. This great painter, who is allowed to have excelled all other artists as a colourist, was born at Cadore, in the Venetian State, in 1477, and was, at the same time with Giorgione, a pupil of Jan Bellini. In the biographical notices of Titian it is said, that at the age of eighteen he painted a portrait of one of the Barbarigo family that elicited great admiration; that he was employed along with Giorgione in decorating with frescos a building in Venice, and on the death of that artist in 1511, succeeded him in various important commissions in which he was engaged. Titian does not seem to have

attained complete mastery over his art till he was betwixt thirty and forty years of age, for it was in 1514 that he painted, when at the Court of Alphonso I., Duke of Ferrara, among other works for the Duke, Bacchus and Ariadne, now in the National Gallery in London: this picture is in his best manner, and all his other important works appear to have been executed subsequently. His great picture of the Assumption of the Virgin, now in the Academy at Venice, was painted in 1516; St Peter Martyr in 1528; the portraits of the Emperor Charles V., who sat to him on two different occasions at Bologna in 1530, and again at the same place in 1532, immediately after which, it is said, he accompanied the Emperor to Spain. Of this, however, there is no distinct proof, and it is disputed, apparently on good ground. Titian was sixty-eight before he saw Rome. His visit was in 1545, and when there he painted an admirable group composed of portraits of Paul III. and his relations, the Cardinal and Duke Octavio Farnese, and the well-known painting of Jupiter and Danäe. When engaged on this last picture, he was visited by Michelangelo, accompanied by Vasari. Titian executed many works after this. Vasari visiting him at Venice in 1566, found him busy with his pencil, and records that he derived great pleasure from his conversation,—he was then aged eighty-nine. He died of the plague in Venice in 1576. Titian's portraits are of the highest class, and it was from him that landscape painting, as an independent branch of art, received its greatest impetus. It is mainly to Titian that Venetian art owes the high place assigned to it; the great and glowing power of Giorgione imparted to it a degree of grandeur, but the efforts of Titian were more complete and longer sustained. He made no attempt by his creations to infuse into art anything spiritual or heavenly; but aimed at the exaltation of earthly existence by the representation of beautiful and dignified forms, heightened by all the charms and attractions of colour.

65. The Adoration of the Magi. (R.S.A.) Canvas, 7 ft. 9 in. by 6 ft., oblong. This noble work was formerly in the collection of the Marquis of Balbi at Genoa, where it was always held to be by Titian; it was afterwards acquired by the late Lord Eldin of this city. Some connoisseurs have considered it a work of Titian's rival, Pordenone; and others, Palma Vecchio, or Bonifazio Veneziano. There is no doubt, however, that it is a first-rate specimen of the Venetian school, in which expression and individuality are united with the most brilliant colouring, and technical qualities in execution, such as impasto, etc., so useful to the student who judiciously applies them. The anachronism in this picture of most of the characters being represented in the costume of Venetian nobles of the artist's time, though, strictly speaking, reprehensible, in some respects gives value to the work, for the representation of statesmen, senators, captains, etc., who figured in an era when great historical events occurred, is placed before us with such truth, that, whether designated as Magi or Saints, they embody elements that can be turned to better account by the art-student than most of the conventional representations of figures generally met with in works styled Scripture subjects.

157. A Landscape. (R.I.) Panel, 6 ft. 6 in. by 15 in., oblong. Bought from the Duke of Vivaldi Pasqua, to whose family it had belonged for centuries. The history of this picture accounts for the unusual scale upon which it has been painted. It was one of four panels painted

by Titian to ornament the bed of his patron, the Emperor Charles V., representing Morning, Mid-day, Evening, and Night. The subject of this picture is that of Mid-day, which the clearness of the tone, particularly in the sky and distance, sufficiently indicates. During the disturbances of the late war, this remarkable bed was taken possession of by Joseph Buonaparte, who removed the panels, and had them framed as pictures. After his departure from Spain, the bed and the four pictures were restored to their original owner, the Duke of Vivaldi Pasqua, from whom the present picture was recently purchased for the Institution.

166. Virgin and Child and St Catherine. (T.) Panel, 1 ft. 7 in. by 1 ft. 3½ in., upright. St Catherine is presenting flowers to the Infant Saviour.

212. Ariadne in Naxos. After Titian. (R.S.A.) Canvas, 7 ft. 2 in. by 5 ft. 6 in., oblong. An old copy from the celebrated picture in the Gallery at Madrid—the companion picture to the Bacchus and Ariadne in the National Gallery, London. It was long in the possession of W. Etty, R.A. He thought it a duplicate of the one in Madrid, a portion of the composition being left out,—the Madrid picture is 6 inches wider on each side,—and he himself supplied the deficiency.

144. Portrait. School of Titian. (R.I.) Panel, 2 ft. 3½ in. by 1 ft. 10½ in., upright. Purchased from the Duke of Vivaldi Pasqua.

152. Virgin and Child with St Joseph. School of Titian. (R.I.) Panel, 1 ft. 8 in. by 1 ft. 4½ in., oblong. Formerly in the collection of Count Covina, of the family of Algarottis.

326. The Entombment. After Titian, by the late Thomas Duncan, A.R.A., R.S.A. (R.I.) Canvas, 3 ft. 9 in. by 2 ft. 7 in., oblong.

327. Portrait of the Marquis di Guasto and his Wife, Mary of Aragon. After Titian, by the late Thomas Duncan, A.R.A., R.S.A. (R.I.) Canvas, 1 ft. 11 in. by 1 ft. 7½ in., upright. (For Studies after Titian, by Lewis, see 260–266, p. 86.)

UNKNOWN.

60. The Elevation of the Cross. (R.I.) Canvas, 1 ft. 6 in. by 1 ft. 1½ in., upright. *Presented by James Johnston, Esq. of Straiton.*

67. Half-length Portrait of the Secretary of Pope Leo X. (R.I.) Canvas, 4 ft. by 3 ft. 1 in., upright. *Presented by Robert Clouston, Esq.*

133. St Peter. (R.I.) Canvas, 2 ft. 8¾ in. by 2 ft. 2¾ in., upright.

VAN DELEN, DIRK or THEODORE, a native of Heusden, born about the year 1635. He was a pupil of F. Hals, but became a painter of architectural subjects.

62. An Architectural Subject, with Figures. (R.I.) Panel, 1 ft. 9 in. by 1 ft. 6¼ in., upright.

VANDERHELST, BARTHOLOMEW, one of the most celebrated portrait painters of the Dutch school. His masterpiece, which represents a banquet given by the *Garde Civique* of Amsterdam, is in the Museum of that city, and is reckoned one of the chief works in the collection. He was born at Haarlem in 1613, and died at Amsterdam in 1670.

441. A Man's Portrait; head in small. (B.M.) On wood, 10 in. by 8 in., upright.

VANDER HYDE or HEYDEN, John, born at Gorcum in 1637, is noted for the fidelity and minute finish of his street scenes. He travelled professionally, and took many interesting views of remarkable monuments and country seats at Cologne, Brussels, London, and other places. Died 1712.

190. Wood Scene, with Deer. (T.) Panel, 11¼ in. by 8¾ in., oblong.

VANDER MEULEN, Anthony Francis, born at Brussels in 1634. Peter Snayers was his instructor. He attended Louis XIV. on his various campaigns, and painted for the Chateau of Marly the principal battles and sieges in Flanders. His pictures of this description are executed with considerable ability, and are interesting as conveying a vivid impression of a marked phase in the history of his period. Many of them are engraved on a large scale. He died in Paris in 1690.

206. A Progress of Louis XIV., in which that monarch is represented in a state carriage, surrounded with a numerous cortege. (T.) Canvas, 2 ft. 9¼ in. by 1 ft. 11½ in., oblong.

VANDER WERF, Adrian, born near Rotterdam in 1659, died 1722. His first master was Picolett, a portrait painter, and afterwards he became a scholar of Eglon Vander Neer. He was liberally patronized by the Elector Palatine, and painted many pictures for the gallery at Dusseldorf. His cabinet pictures are noted for high finish and a smooth and enamel-like surface—the lights being relieved by, or rather softened into, a dark background.

163. A Burgomaster and his Wife. (R.I.) Canvas, 4 ft. 10 in. by 4 ft. 5½ in., oblong.

VANDEVELDE, Adrian, born in 1639, was a pupil of Wynants, the well-known landscape painter, but devoted himself chiefly to painting small and very highly-finished pictures of cattle and figures. His pictures are in great request. He executed about twenty etchings in a very masterly style. He died at Amsterdam in 1672.

182. Landscape and Figures. (T.) Canvas, 3 ft. 5½ in. by 2 ft. 8¼ in., oblong.

198. Cattle and Herdsmen. (T.) Canvas, 1 ft. 3¼ in. by 1 ft., oblong.

VANDEVELDE, William, the younger, was born at Amsterdam in 1633. He received his first instructions from his father, William Vandevelde the elder, and afterwards studied under Simon de Vlieger, an eminent painter of sea-pieces. He joined his father, who had been some time established in England, as painter of sea-fights to Charles II.; and by an order under the Privy Seal issued in 1675, a yearly pension of £100 was granted "unto William Vandevelde the elder, for taking and making drafts of sea-fights; and the like salary of £100 per annum unto William Vandevelde the younger, for putting the said drafts into colours for our particular use." The younger Vandevelde ranks very high as a marine painter, and his works are in great request. He excelled particularly in representing calms. The elder Vandevelde was

born at Leyden in 1610; died at Greenwich in 1693. The younger Vandevelde died at London in 1707.

180. Fishing-boats in a Calm; finely grouped, with much clearness and transparency of the water. (T.) Canvas, 1 ft. 8 in. by 1 ft. 4¾ in., oblong.

374. Engagement between the English and Dutch. (B.M.) Canvas, 4 ft. 2 in. by 2 ft. 4½ in., oblong. *Presented by George H. Girle, Esq.* From the number of vessels, and other circumstances, it is supposed that this picture represents the battle of Solebay, one of the most sanguinary conflicts in which the English and Dutch were ever engaged. The Dutch fleet, commanded by De Ruyter, consisted of 91 ships of war, and 44 fire-ships; the English, under the command of the Duke of York and Admiral Sandwich, bore the whole brunt of the action, as the French, at that time their allies, scarcely took any part in it. The brave Sandwich killed Van Ghent, beat off his ship, and sunk another which ventured to lay him aboard, and also sunk three fire-ships which attempted to grapple with him; but his ship was at last set on fire by a fourth ship, and he voluntarily perished with his vessel, in order to vindicate his honour against a rash expression which had been uttered by the Duke of York. This picture being darker in tone than those by William Vandevelde the younger, is supposed to be the work of the elder Vandevelde. As before noticed, these artists were conjointly employed at the English Court on pictures of sea-fights.

VANDYCK, Sir Anthony. This celebrated portrait painter was born at Antwerp in 1599. His father, according to Houbraken, was a glass painter, and it is said that his talent was fostered by his mother, who painted landscapes and was skilful in embroidery. After making very considerable progress under Van Balen, he was, in 1615, admitted as a pupil of Rubens, who was not slow to appreciate his great talents. In a letter dated 17th July 1620, addressed to the Earl of Arundel, known historically for his patronage of art, the writer states:—"Vandyck lives with Rubens, and his works are beginning to be esteemed little less than those of his master. He is a young man of one-and-twenty, whose parents are persons of considerable property, and it will be difficult, therefore, to induce him to remove." Soon after this, namely, in October 1621, by advice of Rubens, he visited Italy. The works of the great Venetians were the first to attract his attention. After leaving Venice, Genoa was the next city he resided in—then Rome, and he went a second time to Genoa, from whence he made a short visit to Palermo. Vandyck was nearly four years in Italy, and from the number of portraits painted by him in Genoa,—many of his best works are still there,—he must have lived a considerable portion of the period in that city. On his return to Antwerp in 1626, he executed various pictures for churches, and the portraits classed among those painted in his Flemish style; the series of cabinet portraits of the painters of his day, engraved by Vostermans, etc., and most of which are now in the possession of the Duke of Buccleuch, were also painted at this time. It is stated that about 1630–31, Vandyck visited England, and, meeting with no encouragement, remained only a short time. However, there is no satisfactory proof of this; but in 1632 he came to England by invitation of the Earl of Arundel, at the com-

mand of Charles I. He was lodged at Blackfriars, was soon afterwards knighted, and had a pension of £200 a year settled on him. His commissions were now numerous; he was enabled to live in great style, entertained people of high rank, and had a country house at Eltham in Kent. His wife, Marie Ruthven, by whom he had one daughter, was the daughter of Patrick Ruthven, physician, fifth son of Lord Gowrie. Vandyck died in London in 1641, leaving property to the amount, it is said, of about £20,000. Only twenty years are included within the time when Vandyck left the studio of Rubens, till the period of his death, and during that short career the number of pictures executed by him, on what is thought to be good authority, seems almost incredible; for in Smith's Catalogue Raisonné of the Works of the Dutch and Flemish Painters, there are descriptions and interesting particulars of upwards of 950. This artist's works may be classed as executed in three distinctly marked styles: those painted in Italy during his residence of five years, from 1621 till 1626; they are distinguished by deep tone and colour, and dignity of character and expression. His productions executed before he went to Italy, and between 1626 and 1631, when, after returning from Italy, he lived in Flanders, are known as done in his Flemish style. His works in this manner have much impasto or body of colour in the lights, and transparency in the shadows. His portraits painted in England between 1631 and 1641 are noted for grace and elegance, but many of them are often slight in execution, or done partly by assistants. Vandyck's biographers and critics generally dwell at great length on his Scripture subjects, and express regret that he devoted so much of his time to portrait painting; but different notions seem to be now adopted. No Scripture subjects by Rubens or Vandyck, or produced in any of the later schools, will stand comparison, for purity of feeling and appropriate technical execution, with the works of the earlier masters; and the allegorical pieces so much in vogue in the seventeenth century, are little in accordance with the ideas of the present time. But the portraits by Vandyck are all interesting and valuable histories, recorded with marvellous truth and vividness,—of characters who played important parts in an era noted for great events. Vandyck's etchings are admirable. Several of the plates in the collection of portraits of artists are etched by him. The impressions of those that were thrown off, when the heads merely were etched, are of great value,—indeed, in expression and spirit they have never been equalled.

138. An Italian Nobleman in Armour; full-length. (R.I.) Canvas, 8 ft. 7½ in. by 5 ft., upright. Purchased from the Gentili family.

139. The Lomellini Family, one of the most distinguished in the Republic of Genoa. (R.I.) Canvas, 9 ft. square. Purchased from the Marquis Luigi Lomellino. This and the preceding picture are also in Vandyck's Italian manner, and both well-known important works of the master.

140. The Martyrdom of St Sebastian. (R.I.) Canvas, 8 ft. 6 in. by 5 ft. 6 in., upright. Purchased from the family of the Marquis Balbi, of Genoa, namely, the Marchioness Spinola and the Marchioness Adorno Balbi. This is the sketch for the finished picture now in the Pinacothek at Munich, which Sir Joshua Reynolds saw at Düsseldorff. He says;—"He never afterwards had so brilliant a manner of colouring; it kills everything near it. Behind are figures on horseback, touched with great

skill. This is Vandyck's first manner (when he imitated Rubens and Titian), which supposes the sun in the room. In his pictures afterwards he represented the effects of common daylight. Both were equally true to nature; but his first manner carries a superiority with it, and seizes our attention, whilst the pictures painted in his latter manner run a risk of being overlooked."

162. A Head. Supposed to be by Vandyck. (R.I.) Canvas, 1 ft. 5 in. by 1 ft. 2½ in., upright. Nos. 312 and 313 are studies by J. F. Lewis, taken from celebrated pictures by Vandyck. See p. 89.

VELASQUEZ DE SILVA, DON DIEGO, was born at Seville in 1599. He received his first instructions from Herrera the elder, but entered the academy of Francisco Pacheco, where he soon distinguished himself. After being five years with that artist, Pacheco gave him his daughter in marriage. Velasquez went to Madrid in 1622, where his talents having attracted the notice of the Conde de Olivarez, the favourite minister of Philip IV., he was introduced to that monarch, and taken under his protection. His portrait of Philip on horseback (see Study, by Lewis, 290) having been judged eminently successful, commissions and honours showered upon him, and he became an especial favourite with the king. In 1627, Rubens visited Madrid, and formed his acquaintance. Conversations with this great artist probably increased his desire to visit Italy, where he went in 1629, fully accredited by the King of Spain. Returning, after a year and a half's absence, he was received with renewed favour by Philip, who made him one of the gentlemen of his wardrobe, and assigned him a painting room in the palace, of which he kept a key, that he might visit him without the forms of ceremony. Velasquez paid a second visit to Italy, where he painted various pictures, —among others the celebrated picture of Pope Innocent X., now in the Doria Palace,—and also purchased various important works for the royal collection. After an absence of nearly three years, he returned in 1651, with a valuable freight of works of art. The king conferred on him the order of Santiago, and gave him the appointment of *Aposentador Mayor*, a post involving constant attendance on the king's person when he left the capital. He was thus distracted from his art, and the discharge of arduous and uncongenial duties, it is thought, shortened his life. He died in 1660, aged 61. The Spanish school of the 16th century deservedly ranks high. Though to some extent modelled on that of the Italian school of the naturalisti, yet representing, as it did, the marked religious feeling of the people of Spain (in which austerity was a leading element), and the grandeur of a rich and powerful monarchy, its tendency led to a far higher elevation; and combining to some extent the delicate tones of colour of the contemporary Flemish school, with the power of that of the Italian naturalisti, the result has been the production of works remarkable for powerful effect, united to rich and harmonious colouring, and in which the hazardous experiment of idealizing form has been prevented, by the Spanish Church condemning in general the introduction of the nude in Scripture subjects—and by the encouragement given to portrait painting by the Court, where the courtiers were celebrated for stately bearing and rich costume. The works of Velasquez and Murillo far excel those of other masters of the Spanish

school, though there are many eminent painters belonging to it. Murillo devoted himself chiefly to Scripture subjects and Velasquez to portraits, his works of that class ranking with those of Titian and Vandyck. The Spanish school is greatly admired in this country; many important specimens of Velasquez and Murillo have been imported, and they bear a very high value. Several studies by J. F. Lewis, in this collection, well illustrate the general richness of colour, and light and shade of the Spanish school; and the portrait, No. 38, is an excellent example of Velasquez.

448. An Incident in the Life of Pope Sixtus V. A finished sketch. His Holiness is represented asleep under an awning, while two men are taking the opportunity to steal some papers from his table, the loss of which, it is said, made him retard the sailing of the Spanish Armada for a year. (B.M.) Canvas, 22 in. by 18 in., upright. *Presented by Andrew Coventry, Esq.* (B.M.)

VERONESE, Paulo, was born at Verona in 1528, and died at Venice in 1588. His father, Gabriele Cagliari, was a sculptor, but Paulo, preferring painting, was placed under his maternal uncle, Antonio Badile, a painter in Verona. Soon acquiring distinction in his art, he settled in Venice, where he occupied a distinguished position, along with Titian, Tintoretto, and other great painters. When the Procurator Grimani was appointed ambassador to the Pope, he accompanied him to Rome; but his examination of the works there does not appear to have affected his style. The colouring of Titian is characterized as golden, or as if the objects represented by him were seen under the effect of the light of the setting sun, while that of Veronese is silvery or bright, his figures being always brought out under the effect of light at mid-day—and so his style was admirably calculated to represent the gorgeous processions and spectacles always identified with historical impressions of Venice in prosperous days. There are various studies in the collection from the works of this distinguished colourist. From Nos. 213, by E. Leahy, and 330, by T. Duncan, R.A., an idea may be formed of this master's great work, the Marriage in Cana, in the Louvre; and in other studies, Nos. 214, by W. Etty, R.A., and 272, 3, 5, 6, by J. F. Lewis, A.R.A., his general arrangement of colour is exemplified.

143. Mars and Venus. (R.I.) Canvas, 4 ft. 1 in. by 5 ft. 4 in., upright. This picture is described in the "Riposo di Raffaello, Borghini," who compiled his work during the lifetime of Veronese; and is also mentioned by Ridolfi in his Lives of the Venetian Painters, 1648. It is in the most perfect preservation, and was obtained for this Gallery from one of the oldest and most select collections in England—that of Belvedere House, Erith, Kent; and it will be found registered in the catalogue of that collection, given in Dodsley's "London and its Environs Described, 1761—containing an account of whatever is most remarkable for Grandeur, Elegance, Curiosity, or Use in the City, and in the Country twenty miles round it." It is painted on a very low tone, and for those qualities of manipulation and texture which produce depth and force, is not surpassed by any other work by the artist in this country. As a genuine example, therefore, of one of the greatest of the Venetian masters, free from the slightest retouching or restoration, it is

very valuable, and of the greatest use to the student in enabling him to appreciate many technical qualities which were carried higher in that school than in any other. Since this picture was acquired for the Scottish National Gallery, the other works in the Belvedere collection have been disposed of by public sale in London (30th June 1860), and though only consisting of twenty-one pictures, brought the large sum of £22,575. There is an etching of this work by Cantarini (born 1612, died 1648), an artist who studied under Guido, and besides painting several important works very much in that master's manner, executed a number of spirited and masterly etchings, in which Guido's style in that department of art is still more closely followed.

168. Venus and Adonis. (T.) Canvas, 2 ft. 8¼ in. by 2 ft. 0½ in., upright. This was a favourite subject with the painter.

213. Study of the celebrated picture, The Marriage in Cana of Galilee. After Paul Veronese, by E. Leahy. (R.S.A.) Canvas, 2 ft. 4 in. by 1 ft. 8 in., oblong.

214. Study from the well-known picture in the Borghese Palace, St John Preaching. After Paul Veronese, by W. Etty, R.A. (R.S.A.) Canvas, 2 ft. 4 in. by 1 ft. 10 in., upright.

330. Study of The Marriage in Cana of Galilee. After Paul Veronese, by Thomas Duncan, R.S.A., A.R.A. (R.I.) Canvas, 4 ft. by 2 ft. 9½ in., oblong.

WATTEAU, ANTHONY. This distinguished artist was born at Valenciennes in 1684. In 1702 he went to Paris; was first employed to paint theatrical decorations for the Opera-House, and afterwards received instructions from Claude Gillot, an artist of some note as a painter of grotesques and fancy subjects. He soon surpassed his teacher, and became desirous of following out the only path of art which, according to the notion of the time could lead to distinction, namely, that based on academic study, and embracing scriptural or historical subjects. The Academy of France having proposed to send a certain number of young artists to study in Rome, with the view of obtaining this benefit, Watteau, then almost unknown, presented an application, with specimens of his works; but the members of the Academy judged so highly of his productions, that, greatly to their honour, they intimated that, in place of admitting him as a student, they would elect him a member of their body. Accordingly, he was elected (28th August 1717), and thus confirmed in and encouraged to follow out that original and characteristic style of art by which he earned so high a reputation. Watteau deserves the highest rank of all the painters of the French school in the seventeenth and eighteenth centuries; for though Claude and Poussin were Frenchmen by birth, there is nothing in the feeling or treatment of their works in any degree national; whereas Watteau, with much elegance and great truth, and most artistically, as regards dexterous and delicate execution and brilliant colouring, has represented and handed down certain national characteristics, strikingly developed under the influence of an effete monarchical government, and worthy of being historically recorded for having affected, for a time, taste and feeling generally over Europe. Watteau spent about a year in England, in the reign of George I., but was prevented remaining longer by the state of his health; and returning to France, died at Nogent, near Paris, in 1721, aged 37. He executed some slight but spirited etchings.

370. French Pastoral. A Shepherd and Shepherdess examining a Bird's Nest. (B.M.) Canvas, 7 in. by 9 in., upright. *Presented by Mrs Williams.* This picture, though small, is an excellent example of Watteau's style; the execution is sharp and delicate, and the colour rich and sparkling. A very clear idea may be formed of the fascinating manner of this artist's works by examining this picture, No. 247. also an excellent specimen, and the studies from some of his best pictures by Mr Lewis, Nos. 316 (the picture painted by Watteau on his reception into the Academy), 317, 318, and 319 of the Catalogue.

427. Fête Champêtre. A composition of eighteen figures. In the foreground a lady and gentleman are walking a minuet. (B.M.) Canvas, 1 ft. 10 in. by 1 ft. 6 in., upright. *Bequeathed by Lady Murray.* This picture was engraved by Laurent Carrs, and published in Watteau's works (three vols. large folio) under the title of "Fêtes Venitiennes," and as in the collection of M. de Jullienne. From his collection it passed to that of M. Randon de Boisset, at whose sale it was acquired.

428. Girl and Boy. (B.M.) Round, 1 ft. 8 in. diameter. *Bequeathed by Lady Murray.* The girl is blowing at a toy windmill which the boy holds. The picture resembles Boucher rather than Watteau.

WERDEN. The Meister Von Werden (Master of Werden) is only known as the painter of four pictures (No. 442 being one of them), found in the old Abbey of Werden, near Düsseldorf, though he is assumed by Dr E. Förster to be the painter of the Lyversberg Passion in Cologne, and by some supposed to be identical with Israel Van Meckenen.

442. The Conversion of St Hubert. (B.M.) On wood, in oil, gold ground, 4 ft. by 2 ft. 8½ in., upright. From the collection of Herr Krüger of Minden.

ZURBARAN, Francisco de, was born at Fuente de Cantos, in Estramadura, in 1598, and was placed as a pupil under Juan de Roelas. Like most of the Spanish painters of that time, he modelled his style on that of Caravaggio, the leader of a school in Italy, where, in opposition to the conventionalism of the art of that period, the practice was introduced of a close copying of natural objects under strong light and shadow. He attained to great reputation, and executed many important commissions. He was appointed painter to the king in 1650, and employed in the Palace of Buenretiro, where he painted a series of pictures of the Labours of Hercules. His works are noted for effective light and shadow and powerful colouring. He died, it is said, in 1662.

338. The Virgin in Glory. (R.I.) Canvas, 8 ft. 2 in. by 5 ft. 8 in., upright. From Louis Philippe's collection in the Louvre. This picture occupied a prominent place among the works of the Spanish school at Manchester; and in a recent publication by E. La Forge ("Des Arts et des Artistes en Espagne, Lyon, 1859"), the author, while noticing the principal works of Zurbaran, refers to this picture—"L'Exhibition de Manchester a révélé de Zurbaran des œuvres restées longtemps inconnues et que possède la Grande-Bretagne au détriment de la France qui les a perdues; ce sont: une Sainte Catherine, de la collection du Maréchal Soult; un Saint Suaire, du Musée Espagnol; une *Reine des Anges*, de la Galerie Standish, autrefois au Louvre."

MARBLES AND BRONZES,

(219–255).

Bequeathed by Sir James Erskine of Torrie.

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219. Miniature copy of John of Bologna's Mercury.—20½ inches high. On a pedestal of antique green porphyry 3 inches high.

220. Antique Draped Female, without head or arms. In Parian marble.—31½ inches high.

221. Antique Torso of a naked Venus. In serpentine; on a marble pedestal about half the size of life.—34 inches high.

222. Miniature copy of the Group of Athletæ.—16 inches high.

223. Miniature copy of a Youth, with one arm on his head, and the other behind his back.—8 inches high; on a serpentine pedestal 2 inches high.

224. Small Group of Dirce. A bronze cast after the famous Toro Farnese, and its concomitant figures.—21 inches high.

225. Antique bronze figure of a He-Goat, scratching its side with one foot.—8 inches long.

226. Miniature copy of the Rape of the Sabines. After Giovanni di Bologna.

227. Samson slaying the Philistines. Adrian Fries, ft., 1612.—30 inches high.

228. Very elegant Chased Vase, from the *Villa Borghese*. The plinth inscribed "G. Zoffoli f."—12 inches high—6¾ inches wide.

229. Antique small statue of a Youth. Of Greek marble; a fragment—legs broken off at the knees, arms at the shoulders, and head just above the lower jaw.—20 inches high.

230. Elegant Vase. Of *Verde Antico* porphyry.

231. Miniature copy of Michelangelo's Aurora; from the *Tombs of the Medici* in the Sacristy of the Church of San Lorenzo at Florence.—23 inches long, and 11 inches high.

232. Miniature copy of Alcibiades, commonly called the Fighting Gladiator.—29 inches high.

233. Miniature copy of the Slave listening to the machinations of the Conspirators, the Sons of Brutus. From the Florentine Gallery.—14½ inches high.

234. Miniature copy of Michelangelo's Night; from the *Tombs of the Medici* in the Sacristy of the Church of San Lorenzo at Florence.

235. Miniature copy of the Venus de' Medici.—24 inches high.

236. Miniature copy of Venus; on a column, with a globe at her feet.—15 inches high; on an antique green porphyry plinth of 2 inches, placed on an octagonal pedestal of the same material.—22¾ inches high.

237. Antique small Draped Figure. In Greek marble; of good sculpture. The head and various other parts restored.—21 inches high.

238. A small Vase. Of *Verde Antico* porphyry.—13 inches high.

239. Richly Chased Vase, from the *Villa Borghese.* The plinth is inscribed "G. Zoffoli f."—14 inches high—11 inches wide.

240. Copy of Venus leaving the Bath.—28 inches high.

241. Richly Chased Vase, from the *Villa Borghese.* The plinth is inscribed "G. Zoffoli f."—14 inches high—11 inches wide.

242. Small Vase. Of *Verde Antico* porphyry.—13 inches high.

243. Small antique figure of a Draped Venus. In Greek marble; without head or arms; foot resting on a dolphin.—About 15 inches high.

244. Miniature copy of the Group of *Beauty chaining Strength.*—12 inches high.

245. Cupid, resting on one foot, as if about to fly; on a pedestal of $5\frac{3}{4}$ inches high.

246. Antique bronze figure of a Bull; on a black marble plinth.—10 inches high.

247. Vase of grey granite.—$15\frac{3}{4}$ inches high.

248. Its fellow. Both are placed on plinths of *Giallo Antico.*

249. Miniature copy of the Florentine Boar.—8 inches high, including the plinth.

250. Small Vase. Of *Roso Antico* marble.—$16\frac{1}{2}$ inches high

251. Fine Vase of *Roso Antico* porphyry, with handles.—$19\frac{1}{4}$ inches high, and 12 inches in diameter at its mouth.

252. Its fellow. Ditto.

253. Fine antique bronze Head of Plotina, Empress of Trajan; fitted to a bust of oriental alabaster; heroic size.—42 inches high.

254. Copy, in Carrara marble, of the Crouching Venus. About two-thirds the size of life.—29 inches high.

255. Column of *Giallo Antico.* Fluted, and supporting a handsome square *Tazza*, on a pedestal of the same.—Column 46 inches; Tazza 17 by 14 inches.

256. Copy in marble of the Antique Fragment of Psyche, in the Neapolitan Museum. (R.S.A.)—*L. Solart. Bequeathed by the Right Hon. Lord Rutherfurd.*

340. A Model in bronze of the Parthenon. (B.M.) Length, 2 ft. 6 in.; breadth, 1 ft. 2 in.; height, 9 in. *Presented by Mrs Williams.* This famous temple, dedicated to Minerva, was erected under the administration of Pericles, about the year B.C. 448, and was placed nearly in the centre of the Acropolis. (See View of Athens, No. 342.) The architects were Callicrates and Ictinus, and the sculptures were by Phidias. This structure is allowed to be the most refined example of the Grecian Doric style, and one of the noblest monuments of antiquity,—and this high character is not owing to its size, for its extreme length is only 228 feet; its breadth 100, —the interior of the cella only 145 feet 6 inches, by 63 feet 6 inches,—and the height from the ground to the top of the pediment 65 feet 6 inches. Technically described, this temple is peripteral octastyle, that is, it has columns along its sides, and at both ends, viz., eight beneath each pediment, making in all 46 columns, there being, including those at the angles, 17 on each side, or 16 intercolumns. Besides these external columns, there is likewise a range of inner columns at each end, forming the pronáos and opisthódomus, namely, six, not, however, placed in antis as usually, but the extreme columns in front of the antæ extending from the walls of the cella. The cella itself is hypœthral, that is, the central space between the columns along each side is open to the sky.

BRITISH ARTISTS.

AIKMAN, WILLIAM, born 1682, died 1731. This Scottish artist was the friend of Allan Ramsay, and there is a well-known engraving of his portrait of the poet. He was proprietor of Carney in Forfarshire, and intended for the legal profession, but preferring that of art, he sold his paternal estate, and in 1707 went to Rome to study. On his return he succeeded Sir John Medina, and practised in Edinburgh with great success for thirteen years; afterwards, by advice of John, Duke of Argyll, he settled in London, and received full employment there as a portrait painter. He was on terms of intimacy with most of the distinguished men of the period—Allan Ramsay, Arbuthnot, Swift, Pope, Gay, Sir Godfrey Kneller, etc., and introduced the author of the "Seasons," in his early career, to Sir Robert Walpole. Thomson, Sommerville, and Mallet have commemorated his virtues and talent. His portrait, by himself, is in the Gallery of Painters at Florence.

2. William Aikman; painted by himself. (R.S.A.) Canvas, 2 ft. 5 in. by 2 ft. 10½ in., upright. At one time in the possession of Mrs Forbes, the artist's daughter. Engraved for "The Bee, or Literary Weekly Intelligencer." Edin. 1793, vol. xviii. *Presented by James T. Gibson-Craig, Esq.*

3. John Gay, Author of the "Beggar's Opera." (R.S.A.) Canvas, 2 ft. 3 in. by 1 ft. 9 in., upright. Gay resided occasionally in Edinburgh, with the Duke and Duchess of Queensberry. *Presented by Andrew Grieve, Esq.*

ALLAN, DAVID, was born at Alloa in 1744. He studied at the academy established in Glasgow by Robert and Andrew Foulis, the celebrated printers, and in 1764 was sent to Rome to follow out his studies. He distinguished himself there by carrying off the gold medal of the Academy of St Luke, for the best historical composition; his picture, the Invention of Drawing, was equal to any work of that class executed at the period, and was engraved by Cunego in his best manner. But though esteemed in his day as a painter of what is called high art, it was by his success in low art, as it was then termed, that his fame depends; he was the first in Scotland who imparted to it a national feeling, and introduced the style that Wilkie followed out so successfully. Before he entered on this new path, however, he had, like other artists of his day, spent much time and labour in the practice of the class and style of art which it was then the fashion to hold up for admiration—that which arose in Italy in the seventeenth century, when a revival was attempted by the Caracci; so the real bent of his genius was deprived of free scope till he was about forty years of age, and he died at fifty-three. His really original works, therefore, take the shape, not of paintings, but merely of drawings or engravings. These, however, are admirable for their expression of Scottish character and manners, and his designs, engraved by himself, for Ramsay's "Gentle Shepherd," published in 1788 by the Foulis of Glasgow, are of very high merit.

Allan was appointed Master of the Trustees' Drawing Academy, Edinburgh, in 1786, a post he occupied till his death in 1796, and there can be no doubt that his judgment as an artist, and the style he had latterly adopted, had great influence on the rising school of art in Scotland.

10. David Allan; painted in Rome by himself. (R.S.A.) Canvas, 4 ft. by 3 ft. 2 in., upright.

380. Portrait of James Tassie, Modeller (see page 120). (B.M.) Canvas, 2 ft. 1 in. by 2 ft. 6 in., upright.

381. Portrait of Mrs Tassie, wife of James Tassie. (B.M.) Canvas, 2 ft. 1 in. by 2 ft. 6 in., upright.

37. Sir William Worthy telling the Fortune of the Gentle Shepherd. Drawing in Water Colours. (R.S.A.) $6\frac{3}{4}$ inches by $9\frac{1}{4}$ inches.

ALLAN, SIR WILLIAM, *P.*R.S.A., R.A., was born in Edinburgh in 1782. He was apprenticed to Chrichton, the coach-builder, probably with a view to painting coats-of-arms, attended the Trustees' Academy at the same time with Wilkie, and afterwards studied in London in the school of the Royal Academy. Possessed of great activity and energy, and not meeting with much employment in London, he determined, with a view to professional occupation and improvement, to travel by a route which had not been taken by any of his brother artists. Accordingly, he went to St Petersburg, where he met with a friend in Sir Alexander Chrichton, physician to the Imperial family. He painted portraits in that city during a considerable period, and visited Tartary and Turkey, making sketches, and collecting materials for subjects illustrating these countries, and the life and manners of the people. The Circassian Captives (now in the Earl of Wemyss' collection), Exiles conveyed to Siberia, and similar subjects, some of which were purchased by the Emperor Nicholas, were the fruits of his labours. Having returned in 1814, he settled in Edinburgh, was elected a member of the Royal Academy of London in 1835, President of the Royal Scottish Academy in 1838, and, on Wilkie's death, was made Limner to the Queen for Scotland, and knighted in 1842. Allan was on terms of friendly intimacy with Sir Walter Scott and other distinguished men of his time. He held the appointment of Master of the Trustees' School from 1826 till within a few years of his death, and his artistic feeling, and the high walk of art he followed, operated favourably in stimulating the students, by whom he was looked up to with affection and respect. He died in February 1850, having been engaged, till within a short time of his death, on his picture of the Battle of Bannockburn—No. 124 in the Catalogue.

14. Sir William Allan; painted by himself. (R.S.A.) Canvas, 3 ft. by 2 ft. 3 in., upright. *Presented by D. R. Hay, Esq.*

77. The Stirrup-Cup. (R.S.A.) Panel, 12 in. by 10 in., upright.

98. The Black Dwarf. (R.I.) Panel, 1 ft. 5 in. by 1 ft. 1 in., oblong.

124. The Battle of Bannockburn. (R.S.A.) Canvas, 16 ft. 4 in. by 6 ft. 11 in., oblong. *Presented by Herbert C. Blackburn, Esq.* The picture represents the turning-point of the battle. The four divisions of the Scots under the king, Edward Bruce, Douglass, Randolph, and the Steward, are pressing forward and uniting. The king is on the right, distinguished by a circlet of gold on his head, and behind him, on an eminence, is Maurice, Abbot of Inchaffray, attended by two monks,

holding up a cross and blessing the king and his troops. On the little hill to the right, still known as the Gillies' Hill, is the crowd of suttlers and camp-boys, the gillies,—who, taken for a reinforcement to the Scots, spread dismay in the English ranks. Across the middle of the picture are the English and Scotch knights in wild melée. On the left the English knights are giving way, while the archers try to rally, and behind them is Edward on a white horse, surrounded by his nobles. In the distance the tents of the English are visible. This was Sir William Allan's last work; he was engaged on it till within a short time of his death.

ARCHER, James, R.S.A.—Native of Edinburgh.

112. Rosalind and Celia. (R.S.A.)

"*Cel.* Why, cousin; why, Rosalind!
Cupid have mercy!—not a word?"
"*Ros.* Not one to throw at a dog."—*As You Like It.*

Canvas, 3 ft. 1 in. by 2 ft. 5 in., upright.

BALLANTYNE, John, R.S.A.—Native of Edinburgh.

416. A Greek Head. (R.S.A.) Canvas, 1 ft. 7 in. by 1 ft. 11 in.

46. Sir William Hamilton of Preston, Bart. (R.S.A.) Canvas, 3 ft. by 2 ft. 4 in. His father and grandfather were in succession Professors of Anatomy and Botany at Glasgow, where Sir William was born, March 8, 1788. The Hamiltons of Preston were raised to a baronetcy in 1673, but had not assumed the title since 1688, when Sir Robert, who commanded the Covenanters at Drumclog and Bothwell Bridge, refused to take the oath of allegiance. Having made good his claim by descent, Sir William again assumed the baronetcy. In 1809 he went to Balliol College, Oxford, as a Snell exhibitioner, having previously greatly distinguished himself in all his classes at Glasgow. At Oxford he took a position which, perhaps, has never been surpassed, at a time when scholarship was there at a very high standard. This he always considered the most important period of his life, the nature of his studies settling to a great extent the direction of his future speculations, which he was then slowly and silently maturing. He entered the Scotch bar in 1813, but seems to have had no success as an advocate. In 1821 he was appointed to the Professorship of History in the University of Edinburgh, by its patrons, the Faculty of Advocates. A critique by him on Cousin's "Cours de Philosophie," which appeared in the *Edinburgh Review* in 1829, excited great admiration both at home and abroad, Cousin himself being the first to admit the vast powers of its author. He contributed many articles upon philosophy and literature to the *Edinburgh Review*, as well as others upon education and university reform. These were translated into German, French, and Italian, and were afterwards collected and edited by himself in 1852. In 1836 he was elected to the chair of Logic and Metaphysics in Edinburgh, and attracted students from all parts, not only of Scotland but other countries, by his influence as the most learned and scientific philosopher of the Scottish school. His power for work was latterly much impaired owing to failing health; but although his body was paralysed, his mind was as vigorous as ever, and, with assistance, he was able to perform the duties of his class till the close of the session 1855. His death took place 6th May 1856. His lectures have been

ably edited by Professors Mansel and Veitch, and published in four volumes.

BEECHEY, Sir William, R.A., was born at Burford, Oxfordshire, in 1753. In 1772 he was admitted a student at the School of the Royal Academy, of which body he was elected an Associate in 1793, in the same year he was appointed Portrait Painter to the Queen. In 1798 he was elected Academician, and shortly afterwards received the honour of knighthood. He was a most successful portrait painter, and died at Hampstead in 1839, at the age of 85.

606. Portrait of Sir David Wilkie, R.A. Canvas, 3 ft. by 2ft. 4 in. *Bequeathed by Dr. Hunter, Woodbank, near Largs.*

BRODIE, William, R.S.A.

539. Bust in Marble of Her Majesty the Queen; a duplicate of the bust at Windsor Castle, begun by Alexander Brodie in 1865, and finished from sittings at Balmoral by William Brodie, R.S.A. Her Majesty Alexandrina Victoria is the only child of his late Royal Highness Edward, Duke of Kent, fourth son of George III.; was born May 24, 1819; succeeded to the throne June 20, 1837, on the death of her uncle, William IV.; crowned June 28, 1838; and married February 10, 1840, to the late Field-Marshal H.R.H. Albert, Prince Consort, Duke of Saxony, Prince of Coburg and Gotha, &c. &c., born August 26, 1819. Their issue were—H.R.H. Victoria Adelaide, Princess Royal, born November 21, 1840, married January 25, 1858, to H.R.H. the Crown Prince of Prussia; H.R.H. Albert Edward, Prince of Wales, Duke of Cornwall and Rothesay, Earl of Dublin, &c. &c., born November 9, 1841, married March 10, 1863, to the Princess Alexandra, born December 1, 1844, eldest daughter of the King of Denmark; H.R.H. the Princess Alice, born April 25, 1843, married July 1, 1862, to H.R.H. Prince Louis of Hesse; H.R.H. Prince Alfred, Duke of Edinburgh, Earl of Kent, and Earl of Ulster, Captain Royal Navy, born August 6, 1844; H.R.H. Princess Helena, born May 25, 1846, married July 5, 1866, to H.R.H. Prince Frederick Christian of Schleswig-Holstein; H.R.H. Princess Louisa, born March 18, 1848; H.R.H. Prince Arthur, born May 1, 1850; H.R.H. Prince Leopold, born April 7, 1853; H.R.H. Princess Beatrice, born April 14, 1857. On the 14th of December 1861, Her Majesty and the nation had to deplore the death of the Prince Consort. His sound judgment and discretion, combined with his amiable qualities, enabled him admirably to discharge the important duties which devolved upon him in his high station, while his fine and cultivated taste had great influence in stimulating talent in all the various branches of art, and in calling it forth in this country. Her Majesty was trained and educated under the careful superintendence of her excellent mother the Duchess of Kent, and early showed herself possessed of qualities admirably adapted to enable her to undertake the important duties she was destined to discharge. Called to the throne at a tender age, she evinced that firmness and discretion, and exercised her power with that moderation based on constitutional principles which has distinguished her reign; and she has so guided the destinies of this great empire, that, amidst numerous changes and revolutions in foreign countries, it has gone on steadily increasing in prosperity, and is looked

up to as a model for the admiration of other nations. Her high moral feeling has imparted a pure tone to the court and country, and has exercised a most beneficial influence upon her own domestic circle; and in literature and art, Her Majesty has not only given liberal encouragement to many who have distinguished themselves by their works, but has herself also successfully exercised both her pen and her pencil. To Edinburgh Her Majesty has been most liberal, and has on many occasions exhibited the kindest feeling towards it in the contributions she has made to its several exhibitions of works of art out of the royal collection, while it it well known that her illustrious consort always displayed the most marked interest in the progress of art in Scotland.

BURNET, James M., was born at Musselburgh in 1788. He was the fourth son of George Burnet, General Surveyor of Excise, and younger brother of John Burnet, the well-known engraver, painter, and writer on art. The example of his brother John, and his own taste, led him to be an artist. He was at first apprenticed to Liddel, a wood-carver, and while with him, studied in the Trustees' Academy under Graham; but soon following the line pointed out by his talent, he left wood-carving for painting. Burnet seems from the first to have evinced a strong bias for the Dutch school. The masters he looked up to were P. Potter, Cuyp, Adrian Vandevelde, and Berghem; but he was by no means a copyist or imitator of these artists, and though he adopted the walk of art in which they had been so successful, he thought for himself, and always referred to and studied nature most diligently. At the time he was a student, art was advancing in Edinburgh—several gentlemen of taste had formed collections of fine engravings, painters' etchings, and paintings; in the collection of John Clerk, afterwards Lord Eldin, there were many excellent pictures of the Dutch and Flemish schools. To these collections Burnet got access, at the same time studying from nature with great earnestness. It has been said that he formed his style after he had gone to London and had seen the celebrated collections there. No doubt he then had greater facilities, and far more liberal encouragement, and so made great progress; but before he left Edinburgh, he had not only acquired considerable technical skill, but had adopted the class of subject and manner of treatment and composition which he afterwards carried out; for it may be seen from the catalogues, that in 1809 he exhibited in the Edinburgh Exhibition of Works by Living Artists, the following pictures:—"The Watering Place;" "Outside of a Smithy," and "Farmer's Boy"—and in 1810, "A Cattle Piece," and "Preparing for Market." This last year he went to London: his brother John had preceded him some years, and his success and the opportunities he had of furthering his younger brother's views were strong inducements. Nor were his expectations disappointed: his brother performed a brother's part, and the talent and perseverance of the young artist were soon appreciated and rewarded, for many of his pictures were thought worthy to be placed in celebrated collections, such as those of the Earl of Egremont, the Earl of Coventry, the Marquis of Camden, Mr Thomas Baring, Mr Wadmore, etc. The following are some of the subjects of his pictures:—"Cattle going out in the Morning," "Crossing the Brook," "Going to Market," "Cattle by a Pool in Summer," "Breaking the Ice," "Cowboys and Cattle." But this artist's career, alas! was very brief; he died of con-

sumption at Lee, in Kent, on 27th July 1816, in his twenty-eighth year. In many respects, as an artist, he may be paralleled with his countryman and fellow-student, Patrick Nasmyth, though, from his early death, and leaving fewer works, he has not achieved such a reputation. The former modelled his style on the Dutch masters Ruysdael, Hobbema, and Wynants, at the same time studying nature truthfully; the latter kept in his eye those Dutch painters who excelled in the style he followed, still trusting to nature for guidance, and the works of both are remarkable as examples of careful manipulation. John Burnet, in his work "The Progress of a Painter in the Nineteenth Century, containing Conversations and Remarks on Art," gives many interesting details regarding his brother James, who is introduced under the name of Knox, a young Scottish artist; and Allan Cunningham, in his "Lives of the Painters," has written an interesting memoir of him. After highly praising Burnet's qualities as an artist, he says :—"Of his defects the critics of his day spoke; they called his cows lean, his shadows too dark, and said his sheep, with their torn fleeces, seemed creatures dying of the rot. Those who are acquainted with country scenes may smile at some of these remarks. Under a fat cow a milkmaid will think it nearly labour lost to place her pail; and sheep which graze amongst briars and thorns cannot fail to show dishevelled fleeces. No doubt he had defects, but what were they compared to the great natural truth and beauty of his delineations?"

518. Taking Cattle to Shelter during a Storm. (R.S.A.) Panel, 2 ft. $7\frac{1}{8}$ in. by 1 ft. $10\frac{3}{4}$ in., oblong.

CHANTREY, Sir Francis, R.A., was born at Norton, in Derbyshire, in 1782. He was placed as an apprentice to a carver in Sheffield, and afterwards practised as a modeller in clay in Dublin, Edinburgh, and latterly in London, where he was employed by Nollekens, and settled as a sculptor. He attained high eminence in this profession, and realized a handsome fortune. He tried portrait painting at one time, but with little success. His fame was achieved mainly on account of the excellence of his busts, and in sculpture he attained a position somewhat analogous to that which in painting was arrived at by Reynolds and Raeburn, whose works he greatly admired. It was by his bust of Horne Tooke that his talent was first brought into notice, and it was the means of procuring him orders to a large amount. His bust of Walter Scott is generally allowed to be the most successful embodiment of the features and expression of the poet. He executed numerous important commissions for public statues. Several of them are in this city, namely, President Blair, Lord Melville, George IV.; and his statue of James Watt in Glasgow is one of his best works. Chantrey's sepulchral monuments are numerous, and many of them are distinguished for taste and feeling. The monument to two children in Lichfield Cathedral is one of the best of them. Chantrey was elected a Royal Academician in 1818, and knighted by William IV. in 1837. He died in 1841. His feeling for art was thoroughly national, and he has dedicated his fortune to the furtherance of British Art. On the death of his widow, the reversion of the greater portion of his property is bequeathed to the Royal Academy, for the promotion of British Fine Art in painting and sculpture, including an annuity of £300 to the President, and £150 to the Secretary. Upwards of £2000 annually will be available for the

purchase of paintings and sculpture executed "within the shores of Great Britain," towards the formation of a British Gallery of Art. The funds cannot be accumulated for more than five years; and no commission can be given to any artist. All purchases must be *bonâ fide* purchases of finished works.

424. Bust in Marble of Francis Horner. (B.M.) *Bequeathed by Lady Murray.* Francis Horner was born in Edinburgh in 1778, and died at Pisa in 1817. His father was a merchant in Edinburgh, where he was educated. He was the contemporary and friend of Brougham, Jeffrey, Murray, and other rising men of his time. In 1803 he went to London. He was returned to Parliament, first through the interest of Lord Carrington, and afterwards through that of Lord Grenville, and took a prominent part in the debates in the sessions of 1813 and 1814. Horner made his last speech in Parliament on 25th June 1816, in favour of the Roman Catholic claims. He was cut off at the age of 39, in the midst of a career that gave high promise.

CHRISTIE, ALEXANDER, A.R.S.A., was born at Edinburgh in 1807. He served an apprenticeship to a Writer to the Signet, and carried on law business for some time; but a strong feeling, which he had evinced from early youth, at last led him to give up law for art, and he entered as a pupil at the Trustees' Academy, under Sir William Allan, in 1833. After studying a short time in London, he returned and settled in Edinburgh. In 1843 he was appointed an assistant, and in 1845, on the death of that eminent artist, Mr Duncan, was nominated first master or director of the Ornamental Department in the School of the Hon. Board of Trustees, and was elected an Associate of the Royal Scottish Academy in 1848. He possessed much taste for art, and displayed very considerable judgment and power of invention in the subjects he illustrated. He died on 5th May 1860.

328. Figures of Saints. On a Decorated Gold Ground, in the Byzantine Style. (B.M.) The Figures painted by T. Faed, and the Decoration by J. Macdonald, pupils in the School of Design of the Honourable the Board of Manufactures, etc., for Scotland, from the designs of Alexander Christie, Director of the School. *Presented to the Board of Manufactures by Alex. Christie, Esq.*

601. An Incident in the Great Plague of London. (B.M.) Panel, 3 ft. by 2 ft. 4 in., upright.

Extract from the Orders of the Lord Mayor and Aldermen of London, concerning infected houses and persons sick of the plague:—

"*Every visited house to be marked.*"

"That every house be marked with a red cross of a foot long, in the middle of the door, and with these usual words, that is to say, 'LORD HAVE MERCY UPON US,' to be set close over the same cross, there to continue, until lawful opening of the same house."—DEFOE'S *Journal of the Plague Year.*

Presented by James Gibson-Craig, Esq.

CRAWFORD, EDMUND T., R.S.A.—Native of Edinburgh.

82. Group of Trees. (R.I.) Panel, 1 ft. 3 in. by 10 in., oblong.

97. Coast Scene, North Berwick. (R.S.A.) Canvas, 2 ft. 2 in. by 1 ft. 5 in., oblong.

418. Close Hauled; crossing the Bar. (A.) Canvas 3 ft. by 2 ft.

DAVIDSON, J., practised as a portrait painter in Edinburgh in the middle of last century. He painted the portrait of President Duncan Forbes, which was sent to Roubilliac when he modelled the statue now in the Parliament House.

4. Richard Cooper, Painter and Engraver. (R.S.A.) Canvas, 2 ft. 2 in. by 1 ft. 11½ in., upright. Cooper was born in London, and bred under Pine, the engraver. Having inherited considerable means on the death of his father, he went to Italy to study painting, and spent several years at Rome, where, forming a friendship with Mr Guthrie, a Scotchman, he was induced by him, on his return, to visit Scotland, where he finally settled as an engraver. He was the master of Sir Robert Strange, who was bound apprentice to him in 1735, and served out his term of six years. Cooper inhabited a large and commodious house in St John Street, Canongate, where he died in 1764. *Presented by David Laing, Esq.*

DOUGHTY, T.

321. View of the Flat Rock on the Scuylkill, eight miles from Philadelphia. (R.I.) Canvas, 3 ft. 3 in. by 2 ft. 4 in., oblong. *Presented by Philip Teddyman, Esq. of Charleston, United States.*

DOUGLAS, William, R.S.A.—Native of Edinburgh.

415. The Messenger of Evil Tidings. (R.S.A.) Canvas, 3 ft. 11 in. by 3 ft.

DRUMMOND, James, R.S.A.—Native of Edinburgh.

104. The Porteous Mob. (A.) Canvas, 5 ft. by 3 ft. 7 in., oblong. This tragical event, to which increased interest has been given by its being so vividly described in the Heart of Mid-Lothian, took place on the night of the 7th September 1736. The moment chosen for representation is, when one of Porteous's slippers having fallen off, it was sought for, the mob, as if by one consent, stopping until it was coolly replaced upon his foot, Portcous's courage at the same time failing on seeing the preparations made at a dyer's pole for hanging him. In the foreground is the incident related by a lady, that going to a party her chair was stopped by one in the disguise of a baker, who, having handed her out and showed her home, took leave with a bow and an air which could hardly have been learned beside the oven; and that of the servant of a nobleman who, coming tipsy out of a tavern, was by one of the conspirators armed with a halbert, and made to act a conspicuous part on the occasion, etc.

120. King James I. of Scotland, while a prisoner at Windsor, first sees his future queen, Lady Jane Beaufort, as she is walking in the garden of the Castle. (R.S.A.) Canvas, 3 ft. 4½ in. by 2 ft. 10½ in., upright.

DUNCAN, Thomas, R.S.A. and A.R.A., was born at Kinclaven, Perthshire, May 24, 1807; and died at Edinburgh, 25th May 1845. He studied in the Trustees' Academy, under Sir William Allan, was his successor as head-master of that school, and one of the most distinguished members of the Royal Scottish Academy. His portraits, and historical and fancy subjects, evince delicate feeling for female beauty, and keen appreciation of Scottish character. Though he exhibited but few pictures in the Royal Academy of London, they at once attracted marked

attention, and he was elected an Associate of that body in 1843. The principal works he exhibited there were, Anne Page and Slender (No. 34); an illustration from the ballad of Auld Robin Gray, now in the Sheepshanks Gallery, South Kensington; Prince Charles' Entry into Edinburgh after the Battle of Prestonpans; and the same Prince, when a fugitive, concealed in a cave. He had now entered on a most successful career, and was engaged on the studies for two important works,—Wishart administering the Sacrament before his Execution, and a large picture for the Marquess of Breadalbane, Queen Victoria at Taymouth,—when he was seized with an illness which terminated fatally. His portrait, No. 6, is one of his latest works.

6. Thomas Duncan; painted by himself. (R.S.A.) Canvas, 4 ft. 2 in. by 3 ft. 4 in., upright. *Presented by Fifty Scottish Artists.*

34. Anne Page inviting Slender to Dinner. (R.S.A.) Panel, 4 ft. 6 in. by 3 ft. 6 in., upright.

Anne.—I pray you, sir, walk in.

Slender.—I had rather walk here, I thank you; I bruised my shin the other day with playing at sword and dagger with a master of fence, three veneys for a dish of stewed prunes; and, by my troth, I cannot abide the smell of hot meat since. Why do your dogs bark so? Be there bears i' the town? —*Merry Wives of Windsor.*

118. Jeanie Deans and the Robbers. (R.S.A.) Panel, 2 ft. 3 in. by 1 ft. 8 in., oblong.

455. Portrait of Katherine Lady Stuart of Allanbank. (R.S.A.) Canvas, 2 ft. 1 in. by 2 ft. 6 in., upright. *Presented by James T. Gibson-Craig, Esq.* Lady Stuart has placed a sum of £400 in the hands of the Royal Scottish Academy, the annual interest of which, under the direction of the President and Council, is to be given in prizes to Students of Art in Edinburgh, and named the "Stuart Prize."

DYCE, William, R.A. and H.R.S.A., was born in 1806, in Aberdeen, where his father, Dr Dyce, practised as a physician. He was educated at the Marischal College of that city, and took the degree of M.A. at the age of sixteen. In 1825 he went to Rome, studied assiduously for nine months, returned to Aberdeen in 1826, painted several pictures,—one of these, Bacchus nursed by the Nymphs of Nysa, was exhibited in the Royal Academy in 1827,—and again set out for Italy in the autumn of 1827. He evinced at the commencement of his career a predilection for the works of the early masters of the Italian school, and a Madonna and Child, which he painted in Rome in 1828, attracted the marked attention of Overbeck and other distinguished foreign artists. On his return from Italy in 1829, he took up his residence in Edinburgh, and at once distinguished himself by the works he contributed to the exhibitions of the works of modern artists in that city. The versatility of his talent is shown by the following reference to the pictures he exhibited during his residence in Edinburgh:—In February 1829, he sent four works to the Exhibition of the Royal Institution for Encouragement of Art in Scotland: "The Daughters of Jethro defended by Moses;" "The Church la Trinita di Monte, Rome;" "Puck;" and designs for pictures of the "Annunciation," "Visitation," and "Entombment." To the Exhibition of the Scottish Academy for 1830, seven works: "The Golden Age," "Infant Hercules strangling the Serpents sent to destroy him" (*vide* No. 211 of Catalogue),

"View on the River Garigliano in Lower Italy," "View in the Isle of France," "Flora," "Christ Crowned with Thorns," "Portrait of a Gentleman;" and in May of the same year, to an exhibition of the Royal Institution, four works: "Daphne," a study; "Portrait of Miss Pennel Augusta Mackenzie," "Landscape Composition," "The Infant Bacchus nursed by the Nymphs of Nysa." After this, during his residence in Edinburgh, he devoted a considerable portion of his time to painting portraits, many of which were exhibited and highly esteemed, particularly those of ladies and children; but he did not confine himself exclusively to this branch of art, for, besides portraits, he contributed to the Exhibition of the Royal Scottish Academy in 1835, "Dead Christ," an altar-piece, a large work in the form of a lunette; in 1836, an "Italian Beggar Boy," and "Truschden, the Fair Daughter of the Syndic of Liege," from Quentin Durward; and in 1837, "Francesca da Rimini" (*vide* No. 449 of Catalogue), and the "Pincushion Merchant," the former a large composition, embued with very great feeling and expression. In February 1837, Dyce was appointed Master of the School of Design of the Board of Manufactures, Edinburgh, and, after holding this situation for eighteen months, left it to enter on the duties of Superintendent and Secretary to the then recently established Government School of Design at Somerset House; and a Report by him, printed by order of the House of Commons in 1840, led to the remodelling of the schools in London. Though his time was much engrossed by his official duties, he exhibited several important works in the Royal Academy in 1839, 1841, 1843. The specimen of fresco exhibited by him in the competition at Westminster Hall, led to his being one of the artists selected to decorate the House of Parliament, and he executed some of the principal works there. In the House of Lords, in 1846, he painted "The Baptism of King Ethelbert," and, in 1848, commenced a series of frescos in the Queen's Robing Room, which he undertook to complete in eight years. It is to be regretted, however, that from various causes, and very much from the state of his health, he was unable to complete the series. Those finished are "Religion," or the Vision of Sir Percival and his companions; "Generosity," King Arthur unhorsed, is spared by his adversary; "Courtesy," or Sir Tristam; "Mercy;" and "The Court of King Arthur." His other works in fresco are "Comus," a small picture on a compartment in the Summerhouse at Buckingham Palace; at Osborne House, "Neptune giving the Empire of the Sea to Britannia;" and the various religious subjects with which All Saints' Church, Margaret Street, London, is enriched. The carrying out of these laborious undertakings left him comparatively little time for painting easel pictures, nevertheless he contributed at intervals to the Royal Academy Exhibition various works, most of them remarkable for poetical or devotional feeling, and latterly for astonishing minuteness of finish. He also executed cartoons for stained glass; among those may be noted the choristers' window in Ely Cathedral, and one at Alnwick in memory of the late Duke of Northumberland. This last, of great extent and coloured, is pretty generally acknowledged to be the finest example of that kind of art that has been produced in modern times. Mr Dyce was, in 1848, elected a Royal Academician, and took an active part in the deliberations of the Academy. Though his connection with the Royal Scottish Academy was necessarily weakened when he removed to London, he always continued to take a lively interest in its progress and prosperity. He had

been elected an Associate of the Academy in 1835, and though after settling in London he sent in his resignation, it was with the strongest expressions of continued interest in that body, and with the view of placing an opening at its disposal for rewarding some talented candidate on the Associate List. Mr Dyce was unanimously elected an honorary member of, and evinced his continued zeal for, the Royal Scottish Academy, by the works he has since exhibited (the last he contributed, "St John bringing home his adopted Mother," was in the Exhibition of 1863), and by various friendly acts, such as the presentation of two cartoons (St Andrew and St Peter) for frescos, executed by him in All Saints' Church. Mr Dyce was an excellent scholar, and distinguished by various accomplishments. In 1828 he obtained the Blackall Prize at Aberdeen for his essay on Animal Magnetism. His introductory lecture, delivered on 24th May 1844, after his election as Professor of the Theory of the Fine Arts at King's College, London, is remarkable as a succinct and masterly essay on Art. In 1843–4, he published an edition of the Book of Common Prayer, with its varied Canto Fermo, to which he added an essay on that kind of music with its applicability to English words. He was a musician practically and theoretically; he performed admirably on the organ; at the Royal Academy Dinner, the music composed by him and sung on the occasion, to the old words "Non Nobis," was much admired. He died in his house of Streatham, Surrey, on 14th February 1864. Mr Dyce was married in January 1850 to Jane, daughter of James Brand, Esq., Bedford Hill, Surrey, and has left two sons and two daughters.

211. Infant Hercules. (R.I.) Canvas, 3 ft. by 2 ft. 3½ in., upright. *Presented by the late Sir John Hay, Bart.*

449. Francesca da Rimini. (R.S.A.) Canvas, 7 ft. 10 in. by 4 ft. 10 in., oblong. "Guido da Polenta engaged to give his daughter Francesca in marriage to Lanciotto, the eldest son of his enemy, the Master of Rimini. Lanciotto, who was hideously deformed, foresaw, that if he presented himself in person he would be rejected by the lady. He resolved, therefore, to marry her by proxy, and sent, as his representative, his younger brother Paolo, surnamed the Beautiful. Francesca saw Paolo arrive, and being deceived by one of her maids, imagined she beheld her future husband. That mistake was the commencement of her passion; and it was not till after her arrival at Rimini that she was undeceived."—(*Boccaccio.*) Paolo and she were shortly after assassinated by Lanciotto, in a fit of jealousy. The occasion of this (which is the subject of the picture) is thus related by Francesca herself, in the Fifth Canto of the "Inferno":—

"One day it chanced for pastime we were reading,
How Launcelot to love became a prey;
Alone we were—of evil thoughts unheeding.
Our eyes oft met together as we read;
And from our cheeks the colour died away;
But at one passage we were vanquished.
And when we read of him so deep in love,
Kissing at last the smile long time desired,
Then he who from my side will ne'er remove,
My lips all trembling kissed . . .
. . . . . .
Hell's lowest depth—*Caina* dark and dim,
Awaits our murderer——" . .

459. The Judgment of Solomon. A cartoon in tempera or body

colours. (R.S.A.) 8 ft. 1 in. by 5 ft. 1 in., oblong. *Presented by Professor Goodsir.* It formed the design for a piece of tapestry, and was executed in competition for prizes offered in 1836 by the Honourable the Trustees of the Board of Manufactures. For this cartoon Mr Dyce was awarded a prize of £30. Mr David Scott, R.S.A., also received a prize of the same amount for his cartoon of Lady Macbeth and the Sleeping Grooms; Mr Perigal, sen., a prize of £20 for his cartoon of Themistocles at the Court of Artaxerxes; two other prizes of £10 and two of £3 were also given.

530. Piety and Faith: the Vision of Sir Galahad and his Companions. Five portions of the cartoon from which the artist executed the fresco in the Queen's Robing Room in Westminster Palace,—the only piece wanting being that on which was represented parts of the floor, the altar, and the clouds. The coloured photograph which is hung beside the cartoon shows the entire composition, and the arrangement of colour in the fresco. (R.S.A.) 15 ft. by 11 ft. *Presented by Mrs Dyce.* The subject of the fresco, taken from the celebrated ancient romance La Mort d'Arthure, or History of King Arthur and the Knights of the Round Table, is a religious allegory, intended to show the importance of pursuing spiritual objects instead of mere chivalric renown. It represents the vision of Christ attended by the four Evangelists, witnessed by Sir Galahad, Sir Perceval and his sister, and Sir Bors, in a chapel of a hermitage into which they had been conducted when in search of the St Grael, or holy vessel used by our Saviour at the Last Supper, and supposed to have been brought miraculously into Britain. The Knight on the left is Sir Galahad, who rushes forward in ecstasy, attracted by the spiritual affinities of his nature to the beatific manifestation of our Lord. Amongst all the knights of the Round Table, Sir Galahad, besides being one of the bravest, was the purest.

> "My good blade carves the casques of men,
> My tough lance thrusteth sure;
> My strength is as the strength of ten,
> Because my heart is pure."

Beyond Sir Galahad are introduced the hermit-priest holding before him the sacramental chalice, and gazing upwards with awe, and a novice bearing a censer, who bows his head with reverence. The opposite group on the right is composed of Sir Perceval, who supports his sister,—both are gazing on the vision with rapture; and farther to the right, Sir Bors. These knights were highly distinguished members of the Round Table, and trusted friends of Sir Galahad.—For fuller particulars, see the *Descriptive Handbook of the National Pictures in the Westminster Palace, by T. J. Gullick. Bradbury, Evans, and Co.*

531. Mercy. The upper portion (in three parts), of the cartoon for the fresco illustrating Mercy, one of the series executed in the Queen's Robing Room. The coloured photograph of the entire fresco is placed under the cartoon. (R.S.A.) 11 ft. 4 in. by 5 ft. 10 in. *Presented by Mrs Dyce.* Sir Gawaine, for not showing mercy to a defeated knight, and by mischance killing the knight's lady, is tried by Queen Guinevère and a quest of ladies, who "judged him ever while he lived to be with all ladyes, and to fight for their quarrels, and that he should ever be courteous, and never to refuse mercy to him that asketh mercy." Queen Guinevère is represented as having risen from her throne after passing sentence; she is standing on the dais on which the throne is elevated, and is watching Gawaine

taking the imposed vow. The ladies at the sides are the members of the Queen's Court of Ladies.—*See Descriptive Handbook above referred to.*

465. See Scott Drawings, p. 113.

600. Dr James Hamilton, M.D. (B.M.) Canvas, 7 ft. 10½ in. by 4 ft. 10½ in. upright. Dr James Hamilton was born at Edinburgh in 1749, and died there in 1835. After finishing his education, he spent some years on the Continent. On his return was appointed one of the physicians to the Royal Infirmary, and, shortly after, to the same position in Heriot's, the Merchant and Trades' Maiden Hospitals, which posts he held for above fifty years. He was author of various works, which are much valued by the medical profession. To mark the esteem in which he was held by the various institutions with which he was connected, the governors of the Merchant Maiden and Heriot's Hospitals had his portrait painted, to be placed in the establishments under their charge. One of these was executed by Mr Dyce, R.A., and has been, by the liberality of the Governors of Heriot's Hospital, presented to the National Gallery.

ETTY, William, R.A., was born at York, March 10, 1787. His father was a miller and spice-maker. Before he was twelve years of age he was apprenticed to a printer, and served out his dreary term of seven years, the irksome drudgery being often soothed by dreams of, on some future day, being an artist. Free at last, and assisted by some relatives, in 1805, at the age of eighteen, he entered on the study of art, and, after a year's probation, was admitted as a Royal Academy student. His career is very interesting and instructive. It exhibits one gifted with enthusiasm for art, high resolutions, and great industry and perseverance, yet for a series of years invariably surpassed by many of his fellow-students, and (as has been recorded) "looked on by his companions as a worthy plodding person, with no chance of ever becoming a good painter." Neither prizes nor medals fell to his share as a student, and for several years his pictures were rejected at the Royal Academy and British Institution Exhibitions. It was only after six years of hard study that he obtained a place for a picture in the Exhibition of the Royal Academy, and his works only began to attract notice in 1820, when the artist was thirty-three years of age, and as he himself has said, "having exhibited nine years to no purpose." The consideration of the history of Etty's progress in art may tend sometimes to benefit, at other times to hurt, those who may be influenced by it: to the diffident and sensitive affording hope and encouragement; to the dull and plodding holding out prospects, in spite of failures, of ultimate success that will never be realized. But the fact really is, that the circumstance of a man of Etty's genius being so long unrequited, did not arise from his works evincing no talent, but from his class of subjects, and those technical qualities for which his works are remarkable, being at the time only appreciated by a few; for, long before his pictures were saleable, his powers were highly appreciated by his professional brethren. On his return from Italy in 1822, where he had been studying the great Venetian colourists, he was elected an Associate of the Academy. In 1824, "The Combat" (No. 207)—perhaps his *chef d'œuvre*—was purchased by an artist, John Martin. In 1828, he was elected Academician by the members of the Academy; while, in the same year, the Royal Scottish Academy testified

its high appreciation of his talents, by purchasing the most important of his efforts, the historical work illustrating the history of Judith and Holofernes. Testimonials so high soon had their effect; Etty's pictures came into great request, and brought large prices, and he was enabled amply to repay those who, trusting to his energies, had assisted him when he entered on the contest, in which, after so arduous a struggle, he gained so much honour. He always cherished a love and reverence for York, his native city, and had retired there some time previous to his death, which took place on November 30, 1849.

88, 89, 90. Series of Three Pictures illustrating the Deliverance of Bethulia by Judith. (R.S.A.) The events depicted are recorded in the Book of Judith, ch. xiii. 1 to 10:—

"Now when the evening was come, his servants made haste to depart, and Bagoas shut his tent without, and dismissed the waiters from the presence of his lord, and they went to their beds: for they were all weary, because the feast had been long.

"And Judith was left alone in the tent, and Holofernes lying along upon his bed: for he was filled with wine.

"*Now Judith had commanded her maid to stand without her bed-chamber, and to wait for her coming forth,* as she did daily: for she said she would go forth to her prayers, and she spake to Bagoas according to the same purpose.

"So all went forth, and none was left in the bed-chamber, neither little nor great. Then Judith, standing by his bed, said in her heart, O Lord God of all power, look at this present upon the works of mine hands for the exaltation of Jerusalem.

"For now is the time to help thine inheritance, and to execute mine enterprises to the destruction of the enemies which are risen against us.

"Then she came to the pillar of the bed, which was at Holofernes' head, and took down his falchion from thence,

"*And approached to his bed, and took hold of the hair of his head, and said, Strengthen me, O Lord God of Israel, this day.*

"And she smote twice upon his neck with all her might, and she took away his head from him,

"And tumbled his body down from the bed, and pulled down the canopy from the pillars; and anon after *she went forth, and gave Holofernes his head to her maid.*

"*And she put it into her bag of meat:* So they twain went together, according to their custom, unto prayer; and when they passed the camp, they compassed the valley, and went up the mountain of Bethulia, and came to the gates thereof."

Centre Picture (No. 88). Canvas, 13 ft. 1 in. by 10 ft., oblong. By having chosen as the point of time, that immediately *preceding* the decollation, the artist has been enabled to embody the highest feelings of heroism and devotion in the action by which Judith delivered her country, and to avoid those revolting features brought out when the subject is treated in the manner that has usually been adopted by the old masters. Judith, armed with the falchion of the enemy of her country, is in the act of supplicating the God of Israel to strengthen her. Holofernes, unconscious of his impending fate, giant-like reposes in profound slumber, surrounded by the tokens of his recent revelry. Combined with the rich and masterly colouring, for which Etty was so distinguished, there is an amount of historical accuracy in the details rarely to be met with in subjects of this class.

Second Picture (No. 89). Canvas, 9 ft. 10½ in. by 9 ft., upright. The action in this picture precedes that of the principal one. The figure in the foreground is Judith's maid, waiting at the outside of the tent by order of her mistress. She is sitting by the dying embers of one of the watchfires, listening with the most agonizing attention. The guards are represented as overcome by sleep. The time, past midnight

—the moon, sinking towards the horizon, gleams faintly from behind a dense cloud, revealing dimly the date-tree of Palestine, the sleeping guards, and the distant landscape.

Third Picture (No. 90). Canvas, 9 ft. 10½ in. by 9 ft., upright. Judith has escaped from the tent, bearing with her the head of Holofernes, which she is in the act of delivering to her maid. Her face is turned towards the guards, and her attitude strikingly indicates haste, and intense anxiety lest they should awaken. Thus the interest of the tragic scene is kept up to the last. The morning is now somewhat advanced, and besides the principal figures—the guards and the tent—we see a solitary waning star, the hills, and the distant towers and watchfires of Bethulia.

122. Benaiah, one of David's mighty men. (R.S.A.)

"Who had done many acts. He slew two lion-like men of Moab."—1 Chron. xi. 22.

Canvas, 13 ft. 1 in. by 10 ft., oblong.

207. The Combat—Woman pleading for the Vanquished. (R.S.A.) Canvas, 11 ft. 3 in. by 8 ft. 4 in., oblong. When Etty exhibited this picture (1844) it was admitted by all his professional brethren that no work in that walk of art had ever been executed in England equal to it in vigour of composition and for colour. Chantrey the sculptor, whose works are thoroughly embued with British feeling, and who has dedicated the fruits of his talent and industry to the permanent encouragement of British Art, wrote regarding it to a patron of art (*Recollections of Chantrey*, by Jones, R.A., 1849):—"My dear Sir,—You having done me the honour to consult my judgment in the selection of a picture for your staircase, I can now most conscientiously say, that you will not readily meet with so fine a picture as Etty's (Combat), if you like the subject. The merit of the picture is unquestionable, and its price surprisingly low—three hundred guineas. Artists and judges of art expected he would have asked six hundred guineas AT LEAST; its size alone stood in the way of various purchasers. I have strongly recommended it to Mr Watt, and I wish some of my friends may have the good fortune to possess it.—Sincerely yours, F. CHANTREY." It was purchased by a brother artist, John Martin, and was afterwards acquired by a society of artists (the Royal Scottish Academy), who a few years ago refused to part with it for a sum more than eight times greater than the sum Etty first asked for it, namely, £2500.

FAED, JOHN, R.S.A.—Native of Kirkcudbrightshire.

456. Annie's Tryste. (R.S.A.) Panel, 1 ft. 8 in. by 1 ft. 5 in., upright.

Your hand is cauld as snaw, Annie,
Your cheek is wan and white;
What gars ye tremble sae, Annie,
What maks your e'e sae bright?

I daurna tryste wi' you, Willie,
I daurna tryste ye here,
But we'll hold our tryste in heaven, Willie,
In the spring time of the year.

FERGUSON, WILLIAM G., was a native of Scotland. After learning the rudiments of his art in his own country, he went to the Continent, where he remained some years. He returned home, and painted dead game and still life in the manner of Weenix, whose works Ferguson's, in many respects, nearly approach. However, he seems to have often chosen subjects in which ruins and sculpture are introduced, under a strong effect of light and shade. Walpole says he died in London about 1690.

66. Sculptured Ruins and Figures. (R.S.A.) Canvas, 2 ft. 2½ in. by 1 ft. 9½ in., upright. *Presented by Alexander White, Esq.*

FLAXMAN, JOHN, R.A., born at York in 1755, died in London 1826. He entered as a student of the Royal Academy in his fifteenth year, and then exhibited (1770) his first subject, a figure of Neptune in wax. He visited Italy in 1787, and while in Rome executed his celebrated designs in outline from the Iliad, the Odyssey, Æschylus, and Dante. Appointed to the Professorship of Sculpture in the Royal Academy, his series of lectures form a valuable contribution to art literature. He is also distinguished for his great success in the application of fine art to manufactures: the designs executed by him for the Wedgwoods at once placed their ware in the highest rank; it now commands exorbitant prices, has excited emulation in others, and has raised generally the style and character of that description of British manufacture. Numerous monuments by Flaxman of high excellence are to be found in the principal English cathedrals, and a work of his, a small bas-relief, full of fine feeling (Christ blessing little children), may be seen in the West Church Yard, Edinburgh. Among his statues, that of Sir John Moore in Glasgow is one of his best works,—indeed, it is reckoned by many artists as the finest in Britain. His statue of Burns was his last work. When he had nearly completed it, he wrote to Mr George Thomson (the correspondent of Burns, and who had been mainly instrumental in getting up the subscriptions):—"A few years will probably end my course. I have lost my excellent wife. I have no children to provide for—I have no longer any object to accumulate money. The poems of Burns, from their first appearance here, were a source of gratification and delight in my family, and I know not how I could better close the labours of my life than by contributing a work in which I see his friends so greatly interested, and which I anxiously wish should be creditable to all concerned." Flaxman did not live to see the statue entirely completed, but he furnished the model, which was truly the last work of this great British sculptor.

421. Statue in Marble of Robert Burns. (B.M.) Born near Ayr, 25th January 1759; died in Dumfries, 21st July 1796. The poet is represented contemplating the mountain daisy he had turned down with the plough—

> "Wee, modest, crimson-tipped flower,
> Thou's met me in an evil hour;
> For I maun crush amang the stoure
> Thy slender stem;
> To spare thee now is past my power,
> Thou bonny gem.
>
> "Cauld blew the bitter biting north
> Upon thy early, humble birth;
> Yet cheerfully thou glinted forth
> Amid the storm.
> * * * *
> But now the share uptears thy bed
> And low thou lies!"

The sculptor has imagined the poet with an expression suited to the mood of mind caused by sad musings on the "hard fate of artless maid," "of simple bard," "of suffering worth," and on the poet's own hard fare. He stands firm and erect, not deprecating, nor turning to fly from, not

boastfully defying the fate that draws nigh; but with a calm and firm resolve, prepared to meet it with that manly spirit with which he was so largely endowed. The artist who attempts to embody the form of men of such intellect as Shakespeare or Burns, or of a woman of such beauty as Mary Queen of Scots, can scarcely expect fully to satisfy public expectation; so Flaxman's Burns has as yet not given general satisfaction at first sight, the very time when a lasting impression is often made. There can be no doubt that, in the position and light in which the statue has hitherto been placed, it was difficult to form a sound judgment; but on careful and repeated inspection, there is little doubt that now the opinion will be almost universal that the sculptor has produced a work in which much of that manly dignity, independence, and consciousness of power, which characterized the poet, has been successfully embodied.

FRASER, Alexander, R.S.A.—Native of Linlithgowshire.

38. At Barncleuth. (R.S.A.) Canvas, 2 ft. by 1 ft. 6 in.

GAINSBOROUGH, Thomas, R.A., was born in Sudbury, Suffolk, in 1727, and educated at the Grammar School there under his uncle, the Rev. Humphry Burroughs. At an early period he evinced talent for art, and on attaining his fifteenth year was sent to London to follow out his studies. He lodged in the house of a silversmith, who introduced him to Gravelot the engraver, from whom he received some instruction; Gravelot also got him admitted into the St Martin's Lane Academy, which had been founded about twelve years previously by Hogarth, and was the school where the most of the artists were educated who afterwards formed the Royal Academy. Gainsborough next became a pupil of Hayman, who at that time had considerable reputation as a historical painter. After studying three years, he commenced on his own account to paint landscapes and portraits in small or cabinet size. The results of a year's trial, however, were so unsatisfactory, that the young artist returned to his native town, and devoted himself chiefly to landscape painting, studying diligently from nature. Gainsborough married at the age of nineteen; his wife was a Scotchwoman, a year younger than himself, pretty and amiable, and possessed of some fortune. After his marriage he settled in Ipswich, and in 1760 removed to Bath, where he was very much employed as a portrait painter. In 1761, and subsequent years, he sent a variety of works—portraits, landscapes, and figure subjects—to the Society of Artists, instituted in London the previous year. He was one of the original members of the Royal Academy founded in 1768, and contributed a great many pictures to the annual exhibitions. In 1774 he removed to London, where previously his talents were well known; he rented a portion of Schomberg House, Pall Mall, at £300 a year, and immediately had a long list of sitters, many of them in the highest rank, King George III. being one of his first employers. He died in his house, Pall Mall, in 1788. Gainsborough's portraits are remarkable for the elegance and grace he imparted to them; he evidently looked much at Vandyck, and aimed at the thin and transparent style of execution carried to such perfection by some of the Flemish painters, particularly Snyders. It is evident that, however successful as a portrait painter, his chief bias was to landscape painting. The backgrounds

of his full-length portraits are generally enriched by admirable landscapes. In his Life by Fulcher (published in 1856), there are carefully drawn-up lists of his various works, which show his extensive employment as a portrait painter, yet, amidst this constant call on his exertions by sitters distinguished for rank and talent, he painted a great number of landscapes and fancy subjects, although there was no very great demand for them in his lifetime, for, at the period of his death, nearly forty were in his possession unsold. Gainsborough was a man of warm and generous feelings, and an enthusiast for music; there are many anecdotes as to his giving large sums for musical instruments, and rewarding skilful performers with valuable pictures. As before stated, Gainsborough's wife was a Scotchwoman. Relatives of hers are now resident in Glasgow. One of these, a grandnephew, has a most delicately touched small cabinet head-size portrait of Mrs Gainsborough, by her husband; and the tradition in the family is, that every year, on the anniversary of their marriage, he painted his wife's portrait, and presented it to some relative,—a characteristic trait of the amiable and eccentric artist.

333. The Honourable Mrs Graham, wife of General Thomas, Lord Lynedoch. (B.M.) Canvas, 7 ft. 9 in. by 5 ft., upright. *Bequeathed by the late Robert Graham, Esq. of Redgorton, formerly of Balgowan and Lynedoch.* The Honourable Mary Cathcart, second daughter of Charles, ninth Lord Cathcart, was born in 1757, and died childless in 1792, after being married eighteen years to Thomas Graham of Balgowan, better known afterwards as Lord Lynedoch, one of the most daring of the heroes of the Peninsular war. Inconsolable for the loss of his beautiful and amiable lady, the gallant Graham, at the age of forty-three, entered on the arduous and chivalrous career, in which he achieved such high honours. Scott in his Vision of Don Roderick thus alludes to him—

> "Nor be his praise o'erpast who strove to hide
> Beneath the warrior's vest affection's wound,
> Whose wish Heaven for his country's weal denied;
> Danger and fate he sought, but glory found.
> From clime to clime where'er war's trumpets sound,
> The wanderer went; yet, Caledonia! still
> Thine was his thought in march and tented ground;
> He dreamed 'mid Alpine cliffs of Athole's hill,
> And heard in Ebro's roar his Lyndoch's lovely rill."

Lord Lynedoch died in 1843, at the age of ninety-four. He was a man of very great strength, the model of a warrior. The title became extinct on his death, and his estates were inherited by his nearest relation, Robert Graham, Esq., who, by the bequest of a work of so great value, being universally acknowledged to be one of Gainsborough's most successful efforts, has given ample proof of his great liberality and right appreciation of the benefits the public will derive from the elevating influence of the Fine Arts. When Robert Burns visited Blair-Athole in 1787, he had an opportunity of meeting Mrs Graham and her sister, the Hon. Charlotte Cathcart. He was charmed by the amiableness of the sisters, who, it is recorded, were delighted with his talent and conversation. He admired their beauty so much, that he wished for the pencil of Guido to embody it. In wishing for the pencil of Guido, the poet spoke in the language of the period, Guido being then reckoned the artist who had most successfully embodied female grace and beauty. But there was no need to evoke the shade of any foreign painter of past times. In that very

year, 1787, Raeburn had returned, after studying abroad, and established himself in Edinburgh; and in London, Reynolds and Gainsborough were producing works (and the portrait in this collection of Mrs Graham, painted in 1778, was one of them), which, seventy years afterwards, when tested with those of Guido and his native contemporaries, were pronounced worthy of the palm by the most competent judges from all quarters of the world. After Mrs Graham's death, her husband, unable to look on her portrait, gave orders that it and another smaller portrait should be put aside, and they were forgotten for about fifty years. The smaller portrait (kitcat size) is also by Gainsborough, and it is supposed was the first attempt previous to the larger work, as the attitude and expression of the head are identical, though executed in a slighter or more sketchy manner, but with great dexterity and clearness. It is in the possession of the Misses Græme, the sisters of Mr Graham. The full-length portrait was exhibited in the British Institution in 1848, where it attracted very great attention, and again in 1857 at Manchester, among the Art Treasures, of which, by the general voice, it was pronounced one of the chief.

462. See Scott Drawings, p. 112.

GEDDES, Andrew, A.R.A. He was born in Edinburgh about 1789, was educated at the Trustees' Academy, and commenced as a portrait painter, and painted many excellent portraits; he afterwards went to London, and was elected an Associate of the Royal Academy. Geddes also painted fancy subjects. His copies and studies from the works of the old masters are excellent; and he published a series of clever etchings. He died in London, 5th May 1844.

94. Summer. (R.I.) Canvas, 2 ft. 7½ in. by 2 ft., upright.

385. Portrait of George Sanders. (See page 107.) (R.S.A.) *Presented by Thomas Menzies, Esq., Leith.*

GEIKIE, Walter, R.S.A., was a native of Edinburgh, born in 1795. He was educated at the Trustees' Academy under Graham, painted figure subjects—scenes in everyday life, into which he infused much truthful and humorous expression. He first exhibited in 1815, was elected an Associate of the Royal Scottish Academy in 1831, and Academician in 1834. Though deaf and dumb, he was of a cheerful and social disposition. He published a series of spirited etchings, illustrative of Scottish character and scenery. Died in 1837.

128. Cottage Scene, with Figures. (R.S.A.) Panel, 2 ft. 3 in. by 1 ft. 7 in., oblong.

GIBB, Robert, R.S.A.—Native of Dundee. His landscapes have great truth, and are carefully manipulated. He died in 1837, after a short career.

81. Craigmillar Castle. (R.I.) Panel, 1 ft. 4 in. by 1 ft., oblong.

84. Borthwick Castle. (R.S.A.) Canvas, 3 ft. 1 in. by 2 ft. 1 in., oblong.

92. View near Edinburgh. (R.S.A.) Panel, 1 ft. 6 in. by 1 ft., oblong.

GIBSON, Patrick, R.S.A., was one of the members of the Society of Artists who exhibited in 1808; and published in various periodicals some valuable notices on the History of Art. He generally painted

landscape compositions based on the style of Claude and Poussin. He died at Edinburgh in 1830.

106. Landscape Composition. (R.S.A.) Panel, 2 ft. 5½ in. by 2 ft. 7 in., oblong.

GILES, James, R.S.A., was born in 1801, at Glasgow, where his father, who was a native of Aberdeenshire, at that time resided. At the age of 13 he was practising as an artist, which was the profession of his father, from whom he received his first instruction. He seems, shortly after this, to have settled in Aberdeen, where he pursued the various branches of his profession till the time of his death. At one time he devoted himself much to portrait painting, in which he gained considerable local reputation; but the class of subjects by which he was best known were representations of Highland scenery, in which red deer were the prominent feature. Having been a keen angler, he was fond of painting the result of a successful day's fishing, the lustrous glimmer of the fish in these pictures was rendered with great truth; these were his best pictures. While a young man, he resided for some time in Italy. He died 6th October 1870.

102. The Weird Wife. (R.S.A.) Canvas, 3 ft. 9 in. by 2 ft. 7 in., oblong.

GORDON, Sir John Watson, *P.*R.S.A., R.A., was born in Edinburgh in 1788. His father, a son of Watson of Overmains, in Berwickshire, was a relation of Sir Walter Scott, entered the navy at an early age, was present at the siege of Gibraltar, and Admiral Keppel's famous action, and attained the rank of post-captain. By his mother, Sir John claimed kindred with Principal Robertson, and Falconer, the author of the "Shipwreck." Captain Watson intended his son John for the Engineers; but, pending arrangements for his entering that service, he allowed him to attend the Trustees' Academy, under Graham, the master of Wilkie, the Burnets, Allan, and Lizars; and his progress was such, that his father acceded to his earnest request to be allowed to complete his studies, and try his skill as an artist. His uncle, George Watson, afterwards first President of the Royal Scottish Academy (see page 126), then successfully followed the profession of a portrait painter, and his example, no doubt, gave the mind of the young student a bias in the direction of art. All his education as a painter was acquired under Graham, and from the opportunities he had of ready access to the studios of Sir Henry Raeburn and his uncle, George Watson; he never was abroad. Sir John sent a picture of a subject taken from "The Lay of the Last Minstrel," to the first public Exhibition of paintings in Edinburgh, which was opened in 1808, in the Lyceum, Nicolson Street; he was a steady contributor to most of the Exhibitions held since; and his admirable portrait of Archibald Bennet, Esq., in the last Exhibition of the Royal Scottish Academy, gave clear evidence of a mind and hand unimpaired by age, and strengthened by experience. Though, for many years at the commencement of his career, we often find in the catalogues his name attached to works classed as fancy or *genre* subjects, and many of these were very favourably noticed, it was as a portrait painter that he acquired his deservedly high reputation. His portraits are remarkable for simple and decided treatment and truthfulness of character, par-

ticularly in the delineation of men distinguished for intellect or shrewdness. Several excellent works by him adorn the Gallery (see Nos. 7, 12, 21, 26, 29, 79, 413, 422). In 1826 he assumed the name of Gordon, chiefly, it was understood, to aid in the identification of his works in the Exhibition, as several talented painters of the name of Watson practised in Edinburgh at that time. He first became an occasional exhibitor at the Royal Academy, London, in 1827, but after 1834 he regularly sent contributions, which were noted as marked features in the annual Exhibition. He was one of the earliest and most zealous supporters of the Royal Scottish Academy. In 1841 he was elected Associate of the Royal Academy. On the death of Sir William Allan in 1850, he was unanimously chosen President of the Royal Scottish Academy, was appointed Limner to Her Majesty for Scotland, and received the honour of knighthood. In 1851 he was elected a Royal Academician. As a Commissioner of the Honourable the Board of Manufactures, his opinion in matters connected with art was highly valued by that body. Sir John died on 1st June 1864, having continued the exercise of his profession with increasing skill and success till within a few weeks of his death.

7. Sir William Gibson-Craig of Riccarton, Bart. Painted for the R.S.A., and *presented by the Artist.* (R.S.A.) Canvas, 7 ft. 10 in. by 4 ft. 10 in., upright.

*** This and Nos. 12, 20, 21, 29, and 413, are portraits of the gentlemen who, zealous for the advancement of art in Scotland, were mainly instrumental in getting these Galleries erected.

12. Sir William Johnston of Kirkhill, Lord Provost of the City of Edinburgh in 1850. Painted for the R.S.A. (R.S.A.) Canvas, 7 ft. 10 in. by 4 ft. 10 in., upright.

21. Lord Cockburn. Painted for the R.S.A. (R.S.A.) Canvas, 7 ft. 10 in. by 4 ft. 10 in., upright.—Henry Cockburn, born in 1779, son of Archibald Cockburn, one of the Barons of Exchequer in Scotland, was educated at the High School of Edinburgh, along with Brougham, Walter Scott, Jeffrey, Horner, and others, who afterwards became so distinguished, and who, like him, were also members of the far-famed Speculative Society, with Lord Henry Petty, Moncreiff, and John Charles Grant. He was called to the bar in 1800, and although his family connections were all staunch Tories, and he was nephew of the celebrated Lord Melville, then so powerful in Scotland, he adopted liberal opinions at the outset of life, and maintained them throughout his whole after career. Notwithstanding this sacrifice of political patronage, he made rapid progress in his profession; and while admittedly not equal as a lawyer to some of his distinguished contemporaries, as a popular pleader and generally as an orator, he held the highest rank. In 1818, Lockhart, in delineating the noted men of the period, says: "Mr Cockburn is the only one who is capable of touching with a bold and assured hand the chords of feeling—who can by one plain word and one plain look convey the whole sense of tenderness, or appeal with the authority of a true prophet to yet higher emotions which slumber in many bosoms, but which are dead, I think, in none." Lord Cockburn's feelings were purely national; his language was Scotch, and was considered to be a perfect example of that spoken by the higher classes about the end of last century. He took a deep interest in all matters connected with Edinburgh, and by the press, and on public occasions, maintained a constant

struggle to stay the hands of those who, he and others thought, had done so much, under the name of improvements, to injure the picturesque and striking features of our city. Although making no pretence to be a judge of art, he was keenly alive to the fact, that without it no country could hold its place in the ranks of civilisation, and he did all he could to foster its rise and progress in Edinburgh. He was fond of the society of artists, and had frequent intercourse, and was on terms of intimacy, with most of our artists; and when the Royal Scottish Academy was founded, no important step was ever taken unless sanctioned by his advice. Lord Cockburn was an early contributor to the *Edinburgh Review*. He also published, in 1852, the *Life of Lord Jeffrey*, which, though it bears the mark of being hurriedly got up, abounds in much that is humorous, combined with shrewd observation. The *Memorials of his Time*, however, is a work which will hand down his name as the author of a valuable contribution, in which the distinguished men and important events of the period in Scotland are delineated with great spirit, and vividly placed before the reader; and following up Dr Carlyle's Memorials in point of date, forms along with it such an historical record as few countries can boast of. He was nominated Solicitor-General in 1830, Jeffrey being Lord Advocate, and was promoted to the Bench in 1834. He died, after a brief illness, on 26th April 1854, when on the Circuit at Ayr.

26. Portrait of Peter Spalding, Esq., who bequeathed his whole Fortune to the Directors of the Royal Institution for the Benefit of Decayed Artists. (R.I.) Canvas, 3 ft. 11 in. by 3 ft., upright.

29. Right Honorable Lord Rutherfurd. Painted for the R.S.A., and *presented by the Artist.* (R.S.A.) Canvas, 7 ft. 10 in. by 4 ft. 10 in., upright.—Andrew Rutherfurd was born in 1791. Called to the Scottish bar in 1812, he was soon distinguished for his legal talent and eloquence, and was for many years one of the leading lawyers of the day. He was also an accomplished scholar, and noted for his fine taste. In 1837 he was appointed Solicitor-General for Scotland, and two years later Lord Advocate; at this time also he was elected Member of Parliament for the Leith Burghs, which he represented till his elevation to the Bench. At the accession of Sir Robert Peel, in 1841, he vacated his post of Lord Advocate, but was reinstated in 1846, and held the office till 1851, when he was elevated to the Bench. He died in 1854. As Lord Advocate, he was influential in carrying out various measures bearing upon the fine arts in Scotland, particularly the erection of the National Gallery on the Mound. The portrait of his Lordship (No. 29) was painted at the request of the Academy, as an acknowledgment of his services.

79. A Grandfather's Lesson. (R.S.A.) Canvas, 4 ft. by 3 ft. 3½ in., upright.

413. Portrait of Sir John George Shaw Lefevre, K.C.B., &c. &c. Painted for the Royal Scottish Academy. (R.S.A.) Canvas, 4 ft. 2 in. by 3 ft. 4 in., upright.

422. Lord Murray. (B.M.) Canvas, 4 ft. 3 in. by 3 ft. 4 in., upright. *Bequeathed by Lady Murray.* John Archibald Murray, born in 1778, was the son of Lord Henderland, a Judge of the Court of Session. After being at the High School of Edinburgh for a year or two, he was sent to Westminster School. He came to the Scottish Bar in the year 1799, and entered Parliament in 1832 as member for the Leith Burghs; when Jeffrey was elevated to the bench in 1833, he succeeded him as

Lord Advocate, and was raised to the bench in 1839. A good scholar, of high-bred and refined demeanour, easy of access, and possessed of eloquence at once graceful, gentlemanly, and forcible, as an advocate, Lord Murray held a high position at the Bar; in private life, his accomplished manners, amiableness, and hospitality, drew round him a large circle of friends and admirers. He died at Edinburgh on 7th March 1859. His portrait, by Sir John Watson Gordon, was painted in 1855.

GRAHAM, JOHN, was born in 1754. He was apprenticed to a coach-painter in Edinburgh, and afterwards went to London, and for some time followed out that trade. However, having obtained admission as a student of the Royal Academy, he was encouraged to enter on the arduous path of historical painting. In 1798 he was appointed Master of the Trustees' Academy, and under his direction many able artists were educated in that school, among whom Wilkie, W. Allan, Burnet, and Watson Gordon may be mentioned. All these eminent artists have repeatedly spoken highly of Graham as a teacher and historical painter. His picture of the Funeral of General Fraser at Saratoga was a work of very considerable power; and the picture in the Gallery, the Disobedient Prophet, conveys a most favourable impression of his talent. He held his situation of Master in the Academy until his death in November 1817.

334. The Disobedient Prophet. (R.S.A.) Canvas, 11 ft. by 8 ft., oblong.

"And he went, and found his carcase cast in the way, and the ass and the lion standing by the carcase: the lion had not eaten the carcase nor torn the ass."—1 Kings xiii. 28.

GRAHAM GILBERT, JOHN, R.S.A., was born in Glasgow in 1794. His father was a West India merchant; but young Graham, though for a time he attended his father's counting-house, was resolved to be an artist, and studied so diligently, and gave such decided proof of talent, that he was ultimately permitted to follow the path which he had marked out for himself. In 1818 he went to London, and was admitted a student of the Royal Academy, and there the opinions which had been formed of his merit were amply confirmed; for in 1819 he gained the silver medal for the best drawing from the antique, and in 1821 the gold medal for the best historical painting in oil. Graham now followed out his studies in Italy, where he remained two years. In 1827 he commenced as a portrait painter in Edinburgh, was eminently successful, and soon had numerous sitters, many of them distinguished for talent, rank, and beauty: in depicting the last of these qualities, in particular, he justly acquired a high reputation. He was constantly at work, and filled up any spare time he had between his sittings for portraits, by painting female figures with Italian costume, or Scottish peasant girls, to all of which he imparted much gracefulness united with rich and glowing colouring. His residence in Edinburgh extended to about six or seven years, and during that period he sent to the Exhibitions there no less than 58 pictures—39 portraits and 19 fancy figures. In 1830 he was elected a member of the Royal Scottish Academy, and was, during his whole career, a strong supporter of the Exhibitions of that body, by whom his works were held in high estimation. In 1834 he married the niece of Mr Gilbert of Yorkhill, and settled in Glasgow. Graham had a fine feeling for colour, regulated by truth to nature; he never aimed at striking combinations

of colour or great richness of effect, but laboured earnestly to embody, and succeeded in giving the warmth and delicacy of the carnation tints which add so much beauty to the human form. He studied carefully the works of the old painters, particularly those of the Venetian school, and had formed a collection in which were some good specimens by his favourite masters. He had the true feeling of an artist. This is proved by his devotedness to art; for though possessed of most ample means, instead of resting from his art labours in his latter years, or following the pursuits of men of fashion and fortune, he continued at his easel to the last. His death took place at Glasgow on 5th June 1866, after a short illness.

20. Sir John Watson Gordon, R.A., President of the Royal Scottish Academy, and Limner to Her Majesty for Scotland. Painted for the R.S.A., and *presented by the Artist.* (R.S.A.) Canvas, 7 ft. 10 in. by 4 ft. 10 in., upright.

22. John Gibson, R.A., Sculptor. (R.S.A.) Canvas, 2 ft. 5 in. by 2 ft., upright. *Presented by the Painter.*

110. An Italian Nobleman. (R.S.A.) Canvas, 2 ft. 5 in. by 2 ft., upright.

522. The Bandit's Bride. (R.S.A.) 4 ft. by 3 ft., upright. Presented by Mrs Graham Gilbert. This picture is interesting, not only as an excellent work of art, but as the last executed by the artist.

GRANT, Sir Francis, *P.*R.A., H.R.S.A.—Native of Perthshire.

111. Jew Rabbi. (R.S.A.) Canvas, 3 ft. by 2 ft. 4 in., upright.

HARVEY, Sir George, *P.*R.S.A.—Native of Stirlingshire.

80. Dawn revealing the New World to Columbus. (A.) Canvas, 5 ft. by 4 ft., oblong.

"As the day dawned, the feelings of the crew burst forth in the most extravagant transports. They had recently considered themselves devoted men, hurrying forward to destruction; they now looked upon themselves as the favourites of fortune, and gave themselves up to the most unbounded joy. They thronged round the admiral with overflowing zeal, some embracing him, others kissing his hands. Those who had been most mutinous and turbulent during the voyage were now most devoted and enthusiastic. Some begged favours of him, as if he had already wealth and honours in his gift. Many abject spirits, who had outraged him by their insolence, now crouched at his feet, begging pardon for all the trouble they had caused him, and promising the blindest obedience for the future."—Washington Irving's *Life of Columbus.*

130. The Alarm. (R.S.A.) Panel, 1 ft. 6 in. by 1 ft. 1 in., upright.

369. Robbers melting Silver Plate. (R.S.A.) Panel, 5 ft. 9 in. by 3 ft. 9 in., oblong. *Presented by W. Forrester, Esq.*

378. Quitting the Manse: An incident in forming the Free Church of Scotland in 1843. (B.M.) Canvas, 8 ft. by 5 ft., oblong. This picture was *subscribed for and presented by several noblemen and gentlemen in* 1860.

HEFFERNAN, J., was long Chantrey's principal carver, and had a considerable reputation for his skill in that department.

336. Medallion in Bronze of Sir Francis Chantrey, R.A. (R.S.A.) *Presented by John Steell, Esq., R.S.A.*

HERDMAN, Robert, R.S.A.—Native of Rattray, Perthshire.

457. La Culla. (R.S.A.) Canvas, 3 ft. 1 in. by 2 ft. 6 in., upright.

HILL, David Octavius, R.S.A., was a native of Perth, where he was

born in 1802. His father, who was a bookseller there, noticing his son's love for art, used every means in his power to foster and encourage this taste, and sent him to Edinburgh to study at the School of the Board of Trustees, then superintended by Andrew Wilson, a well-known landscape painter, under whose instruction he made rapid progress. He publicly exhibited his first pictures in 1823; some years previous to this, however, while yet a mere lad, he had produced a series of views in Perthshire, lithographed by himself, which, for one so young, were most creditable performances. Although Mr Hill, for the greater part of his career, devoted himself to landscape painting, there was a time when his aim seemed figure painting, having composed some good pictures illustrative of Scottish life; but his most important work in this style was one suggested by the Disruption in the Church of Scotland in 1843, the scene chosen being the first meeting of the Free Church in Tanfield. This picture is now in the Presbytery Hall of the Free Church, Edinburgh. Although much irrelevant matter, and the portraits of many who were not present on the occasion are introduced, yet, as an important fact in the ecclesiastical history of Scotland, it will always remain as a valuable record of that event. The portraits in this picture, it should be mentioned, are nearly all done from photographs executed by Mr Adamson, with whom Mr Hill, in the year 1843, had gone into a sort of partnership, under an irresistible impression, that a great field was opening up for the development of Art by this newly discovered process; and it is not saying too much, that the 'calotypes' sent out from this studio, with all the drawbacks inseparable from a new discovery, are, from an artistic point, perhaps among the finest yet produced. Shortly after the formation of the Royal Scottish Academy, Mr Hill was appointed Secretary, acting in that capacity for the long period of forty years, and only resigning from infirm health in October 1869. He took a lively interest in all academic matters, from its early (though not its earliest) struggles to its consolidation and establishment as a public institution, his indomitable enthusiasm, aided by the other members, contributing very much to that end. In the year 1847 was incorporated, by Royal Charter, the Association for the Promotion of the Fine Arts in Scotland; to Mr Hill belongs the credit of this popular institution, the formation of which he was the first to propose; the success of some such bodies in Germany having suggested to him the desirableness of an attempt in the same direction for Scotland. In planning a constitution for this new society, he was ably assisted by his friends Mr Glassford Bell and Mr John Steel, R.S.A., whose advice was of much value, in guiding it to its ultimate prosperity. In 1850, Mr Hill was appointed a member of the Honourable the Board of Trustees for Manufactures, etc., in Scotland, as one of the three representatives from the Royal Scottish Academy. During his lengthened career as an artist, he was a constant exhibitor at the Academy. His landscapes were seldom painted in a realistic manner; but, being a great admirer of the genius of Turner, on whose style he founded his own, he aimed at a poetic treatment of whatever scene he represented, the subjects he selected generally admitting of such execution. This tendency is well exemplified in his illustrations to the 'Land of Burns,' and his pictures of 'Windsor' and 'Edinburgh from the Castle,' both of the latter have been beautifully engraved on a large scale by W. Richardson. He also etched some plates, the best one being a view of Sweetheart Abbey.

His resignation as Secretary of the Academy was received by the body with expressions of extreme regret; and, to mark their sense of his long and valuable services, voted him his salary for life, requesting him at the same time to sit to Mr Herdman, that his portrait might be added to the collection in their library. He died 17th May 1870.

86. Leith Pier. (R.I.) Panel, 1 ft. 1½ in. by 1 ft., oblong.

126. A Rocky Glen. (R.S.A.) Canvas, 3 ft. 10 in. by 2 ft. 9 in., oblong.

HOUSTON, John A., R.S.A.—Native of Wales.

127. The Good Samaritan. (R.S.A.) Canvas, 2 ft. 4 in. by 1 ft. 10 in., oblong.

HOWARD, Henry, R.A. He was born in London in 1769, and died in Oxford in 1847. Was a pupil of Reinagle, and studied at the Royal Academy. His subjects generally were classical, and evince taste and feeling. He was Secretary and Professor of Painting to the Royal Academy.

95. Venus carrying off Ascanius. (R.I.) Canvas, 3 ft. by 2 ft. 3½ in., oblong.

HUTCHISON, John, R.S.A.—Native of Edinburgh.

532. Marietta, a Roman Girl. Bust in Marble. (R.S.A.)

54. Pasquccia, a Roman Contadina. Bust in Marble. (A.)

541. Bust in Marble, Robert Scott Lauder, R.S.A. (R.S.A.) This bust was presented to the R.S.A. by Patrick Allan Fraser, Esq., of Hospitalfields.

JOHNSTONE, William B., R.S.A., was born at Edinburgh in 1804. He was originally educated as a lawyer, but his ambition from his earliest years was to follow art as a profession, and he missed no opportunity of practically acquiring knowledge towards that end—every spare moment being devoted to the practice of art in some form or other. It was at this time that he commenced studying the history of art, making a collection of drawings, both by ancient and modern masters, etchings, engravings—of everything, in fact, throwing light upon his favourite pursuit; associating much also with artists, collectors, and others who felt interested in the Fine Arts, he thus formed that critical knowledge of ancient and modern art, which the professional artist, engrossed in his own style, seldom if ever acquires. The information on pictures and the other branches of art thus gained, was of the greatest value and importance in the position he so ably occupied as Curator of the National Gallery, and is well shown in the admirable biographies and critical remarks upon pictures in the Catalogue of that collection. Mr Johnstone was well up in years before he took to art as a profession, but having done so, he, with his usual energy, set to it with a will, studying in the antique and life schools as industriously as the youngest student. His first picture which attracted notice was the Plundering of a Jew's House in the time of Edward I. This was in 1840; the same year he was elected Associate of the Royal Scottish Academy. In 1843 he went to Rome, and being struck by the earnestness of purpose of the early masters, sent home some pictures painted under this influence. On his return he soon left this style, and studying miniature painting, practised that branch of art for some time, but was ultimately carried away by the impulsive power of his friend John Phillip, R.A. In 1848 he was elected

an Academician, and in 1850 treasurer to the Academy, in which capacity his early acquired business habits were of the greatest value. His legal knowledge was also of importance to the Academy at a time when such advice was much wanted. In the arrangements with the Treasury in 1858, whereby it was settled that the new appointment of Curator and Keeper of the National Gallery under the Board of Trustees should be given to a member of the Royal Scottish Academy, Mr Johnstone was specially selected by the Lords Commissioners of Her Majesty's Treasury for this position, having been unanimously recommended by his brother Academicians as in every way well qualified. The duties which he had to perform in this post were carried out with much judgment and discrimination, and justified the estimate formed of his qualifications by the Board and the Academy. He was animated with the greatest enthusiasm and zeal for the development of the Gallery as an institution dedicated to art, and latterly, "in the discharge of these functions, in spite of painful illness, he was occupied with his accustomed resolution to the day of his decease," which took place 5th June 1868. His most important pictures were, "The Death of Claverhouse," and "Scene in Holyrood, 1566," which is now in the Gallery. He contributed to various periodicals articles on art. Among these may be mentioned "Painting," and other notices on art, with many of the Artistic Biographies in Chambers's Encyclopædia.

114. Scene in Holyrood, 1566. (R.S.A.) Canvas, 5 ft. by 2 ft. 10 in., oblong.

"On the 9th of March (about supper time), David Rizio, the Italian, named the French Secretary, was slain in the Gallery (the King, staying in the room with the Queen, told her that the design was only to take order with that villain), after that he had been taken violently from the Queen's presence, who requested most earnestly for the saving of his life; which act was done by the Earle of Morton, the Lord Ruthven, the Lord Lindsay, the Master of Ruthven, with divers other gentlemen. They first proposed to have hanged him, and had provided cords for the same purpose; but the great haste which they had, moved them to despatch him with whingers or daggers."—*Knox's History, edited by Laing.*

Aware of Darnley's vacillating disposition, it was Ruthven and Morton's chief care to keep watch that he performed his part, which was to take charge of the Queen during the struggle. The body of Rizzio, the feet having been bound with cords, was dragged along the floor of the Queen's presence-chamber, and hurled down the stair into the King's lobby.

JOSEPH, Samuel, R.S.A. He practised his profession as a sculptor for several years in Edinburgh with success, and afterwards settled in London, where he died in 1850.

16. Bust in Marble of Sir David Wilkie, R.A., H.R.S.A. (R.S.A.)

17. Bust in Marble of the Right Hon. Lord Brougham. (R.S.A.) His lordship was born in Edinburgh in 1778, and died at Cannes in 1868. He practised some time at the Scottish bar, but afterwards went to London, and took his place amongst the most prominent men at the English bar. He obtained a seat in the House of Commons in 1810, and for more than half a century distinguished himself in all the leading events of the period, and was elevated to the dignity of the woolsack in 1830. Numerous honours from great public bodies both in this country and abroad have been awarded to him; one of the last, and in his estimation, perhaps, not the least, the chancellorship of the university of his native city.

LANDSEER, Sir Edwin, R.A., H.R.S.A.—Native of London.

609. Rent-day in the Wilderness. (B.M.) Canvas, 8 ft. 8½ in. by 4 ft., oblong.

Scene—*Aa na Mullich, head of Loch Affrick*, 1722. Colonel Donald Murchison, to whom the Earl of Seaforth entrusted his confiscated estates after the defeat of the Stuart army at Sheriffmuir in 1715, defended them for ten years, and collected the rents, which he transmitted to his exiled chief. "A more disinterested hero never lived." See R. Chambers's *Annals of the Domestic History of Scotland*, vol. iii. p. 459.
Bequeathed to the National Gallery of Scotland, 1871, *by Sir Roderick Murchison, Bart.*

LAUDER, James Eckford, R.S.A., was born at Silvermills, Edinburgh, in 1812, and died on the 27th March 1869. As in the case of his elder brother Robert, a love for art manifested itself at a very early period, but unlike him, James had every advantage for the successful pursuit of it, and under his brother's guidance made rapid progress. He commenced his studies in earnest by entering the Trustees' Academy, at that time under the direction of Sir William Allan. On leaving this in 1834, he joined his brother in Italy, where he worked most enthusiastically, making many fine copies from the works of the old masters. He remained abroad for four years, and on returning to Edinburgh took one of the leading places among the Scottish artists, contributing annually to the Exhibition many important pictures. For his pictures of the "Unjust Steward" and "Wisdom," which he sent to the competition in Westminster Hall, he received a prize of 200 guineas. One of his most successful works was "The Ten Virgins," well known from the engraving executed for the Association for the Promotion of the Fine Arts in Scotland. In 1839 he was elected an Associate, and in 1846 a full member of the Royal Scottish Academy. For a number of years previous to his death he had devoted himself to landscape painting; but latterly, from indifferent health, his contributions to the annual Exhibitions were not so regular as formerly.

125. Hagar. (R.S.A.) Canvas, 4 ft. 2 in. by 2 ft. 4 in., upright.

"And the angel of the Lord found her by a fountain of water in the wilderness, by the fountain in the way to Shur. And he said, Hagar, Sarai's maid, whence camest thou? and whither wilt thou go? And she said, I flee from the face of my mistress, Sarai. And the angel of the Lord said unto her, Return unto thy mistress." —Gen. xvi. 7–9.

LAUDER, Robert Scott, R.S.A., was born at Silvermills, Edinburgh, in 1803. A strong tendency toward art manifested itself while he was quite young. At home, every obstruction was thrown in the way of cultivating his tastes in this direction; but accidentally making the acquaintance of David Roberts, at that time an ambitious young painter, he was by him instructed in the use of his colours, and encouraged to follow art as a profession. At an early age he entered the Trustees' Academy as a pupil: this school was at that time under the mastership of Mr Andrew Wilson. Here he remained four or five years, drawing from the antique. He then went for a short time to London, where he studied most assiduously at the British Museum, attending also a life academy. Returning in 1826, he re-entered the Trustees' Academy, then under the charge of Sir William Allan, with whom, and nearly all

the leading artists at that time in Edinburgh, he formed lasting friendships. One of these, a man of many accomplishments, exercised great influence over the mind of the young artist. This was the Rev. John Thomson, minister of Duddingstone, to whose daughter he was afterwards married. In 1833, accompanied by his young wife, he started for the Continent, where he remained for five years, studying the works of the great masters in Rome, Florence, Bologna, and Venice. Coming back in 1838, he settled in London, where his pictures attracted great attention. Among his leading pictures may be mentioned the "Trial of Effie Deans" and the "Bride of Lammermoor," to which was awarded the Liverpool Prize in 1831; and of Scripture subjects, "Christ Walking on the Waters" and "Christ Teacheth Humility," the latter of which is now in our National Gallery. He returned to Edinburgh in 1850, having been appointed principal teacher in the Trustees' Academy, in which position he exercised great influence on the rising school of art. In 1861 he was struck with paralysis, from which time till his death, on the 22d April 1869, he was unable to pursue the art he loved so much. Mr Lauder's pictures are characterized by a skilful and harmonious arrangement of colour, and great appreciation of the beautiful pervades all his works. Mr Lauder's name first appears as a member of the Royal Institution in 1826, and he became a member of the Royal Scottish Academy in 1830.

24. William Simson, R.S.A. See notice, p. 117. (R.S.A.) Canvas, 2 ft. 11½ in. by 2 ft. 3½ in., oblong. *Presented by David Simson, Esq.*

30. The Rev. John Thomson, Minister of Duddingstone. See notice, p. 121. (R.S.A.) Canvas, 2 ft. 1 in. by 1 ft. 8½ in., oblong. *Presented by the Artist.*

78. Sentinels. (R.S.A.) Canvas, 3 ft. by 2 ft. 4 in., upright.

121. Christ Teacheth Humility. (A.) Canvas, 11 ft. 7 in. by 7 ft. 8 in., oblong.

"At the same time came the disciples unto Jesus, saying, Who is the greatest in the kingdom of heaven? And Jesus called a little child unto Him, and set him in the midst of them, and said, Verily, I say unto you, Except ye be converted, and become as little children, ye shall not enter into the kingdom of heaven."—Matt. xviii. 1–3.

LAWRENCE, Sir Thomas, *P.*R.A., was born at Bristol in 1769, and died in London in 1830. He evinced much talent for art when a mere child; commenced as a portrait painter in crayons at the age of ten, was elected an Associate of the Royal Academy when twenty-two, and in a year afterwards, on Reynolds' death, was appointed Limner to the King,—elected Royal Academician in 1798, knighted in 1815, and on Benjamin West's death in 1820, succeeded him as President of the Royal Academy. Lawrence was the favourite portrait painter of the time of George III., and had an immense professional practice. His talent as a painter was doubtless overrated during his life, but, on the other hand, justice has scarcely been done to it of late years. For his style, though in many respects meretricious, was greatly influenced by the fashion and dress of the period; and it cannot be denied that, in after times, impressions of the principal characters who figured during the Regency and in the reign of George IV., must be taken mainly from his works. His portraits in the Waterloo Gallery at Windsor are of the greatest value as historical monuments. He was a man of great urbanity and fine taste, and left at his death a most valuable collection of drawings by the old masters, now unfortunately broken up.

9. Lady Charlotte Campbell (Bury). (AB.) Canvas, 7 ft. 10 in. by 4 ft. 10 in., upright. Lady Charlotte was the youngest daughter of Field-Marshal John fifth Duke of Argyll, by Elizabeth Gunning, widow of the Duke of Hamilton, and consequently was aunt to the present Duke of Argyll and the late Earl of Derby. She was born January 28, 1775, so was in her 87th year at the time of her death, which took place at London on 31st March 1861. Lady Charlotte was remarkable for beauty and most charming manners, and acquired celebrity from her numerous novels and literary contributions. She was twice married; first, in June 1796, to Colonel J. Campbell of Shawfield; and secondly, in March 1818, to the Rev. Edward Bury, who died in 1832. By her first marriage she had a numerous family, two of whom only survive, Lady A. Lennox and Mrs William Russell. By her second marriage she had two daughters, one only of whom, Mrs Lyon, is living.

28. Lady Hamilton, Wife of Sir W. Hamilton, Ambassador at Naples. (AB.) Canvas, 7 ft. 11 in. by 4 ft. 10 in., upright.

533. Portrait of General Sir John Moore. 2 ft. 5 in. by 2 ft., upright. *The Property of the Officers of the 92d or Gordon Highlanders, and deposited by them in the National Gallery, upon the Regiment being ordered to India.* This distinguished general was born at Glasgow, 13th November 1761. In 1776 he obtained a commission in the 51st, and joined his regiment at Minorca. His next step was a lieutenancy in the 82d, and he served with that regiment in America till 1788. In 1788 he rose to the rank of major in the 60th, but afterwards exchanged into the 51st, his original regiment, of which he became lieutenant-colonel in 1790. He for a short time represented in Parliament the burgh of Lanark. In 1794 Colonel Moore accompanied the expedition against Corsica, where his high talents were soon noticed. In 1795 he was appointed to the rank of brigadier-general in the expedition under Sir Ralph Abercromby in the West Indies, where his services were highly commended by Sir Ralph. Moore returned to England in 1797, and in the following year was sent to Ireland during the rebellion, where, with a small force, he defeated a large body of the insurgents near Wexford and took the town from them. He served under Sir Ralph Abercromby, and was wounded at the battle of Egmont-op-Zee, 2nd October 1799, the first action in which the 92d Highlanders were engaged. The regiment had been raised shortly before by the Duke of Gordon. In 1800, as major-general, he accompanied Sir Ralph in the expedition to the Mediterranean, and to Egypt the following year. In the landing at Aboukir, Moore led the assault on the French batteries, and was severely wounded at the battle of Alexandria. On his return home he was rewarded with the Order of the Bath. In 1802 he served in Sicily. He was next despatched on the ill-judged expedition to Sweden, and, as recorded by Napier, "had the troops been committed to the charge of a less able, resolute, and prompt man, ten thousand of the finest soldiers in England would have been sacrificed." He was sent to Portugal in 1808, and, on the recall of the generals implicated in that unpopular transaction the Convention of Cintra, he became Commander-in-Chief of the army, with orders to march into Spain. The fallacious statements made by the agents of the British Government and the Spaniards, as to the strength of the Spanish army and the enthusiasm of the people against the French—the difficulties he had to surmount—his celebrated retreat, and his glorious victory and death at Corunna on 16th January 1809,—are amongst the most striking events in our wars

with Napoleon. When Sir John Moore was made a Knight of the Bath, he assumed as supporters to his coat-of-arms a soldier of the 92d Highlanders and a soldier of the 52d, a regiment which, along with the 43d, he had formed under his own command, and which two distinguished regiments became known in the British Army as Moore's Regiments. His selection of a soldier of the 92d Highlanders as one of his supporters is thus accounted for:—At the battle of Egmont-op-Zee, some men of the 92d were about to carry to the rear their colonel, the Duke of Gordon, who had been wounded, when one of them remarked, "The general is down," but the others replied, "Let us attend to our own colonel first, and then the general." Having placed their colonel in safety, and performed the same office for the general, the brave men quickly rejoined their comrades in the field. Upon recovering from his wounds, General Moore wished to reward the men who had carried him off the field with £20, but as no one made any claim, he concluded that those who had aided him had been killed in the action, and remarked "that it was a noble trait of the regiment, that none in its ranks ever came forward to claim the reward, or to personate the men who carried him from the field." The high character thus gained by this regiment at its first formation, has since been maintained through many years of hard and most distinguished service.

LAWSON, GEORGE A.—Native of Edinburgh.

596. The Bard. Group in Terra Cotta. (A.)

LEES, CHARLES, R.S.A.—Native of Cupar-Fife.

376. The Summer Moon—Bait Gatherers. (R.S.A.) Canvas, 2 ft. 6 in. by 1 ft. 8 in., oblong.

LEWIS, J. F., R.A., and formerly President of the Old Water Colour Society,—a native of London. Nos. 257 to 320 inclusive, are studies in water colours by Mr Lewis, acquired from him by the Royal Scottish Academy. They exemplify, as it were, in a condensed manner, the more striking peculiarities of the Venetian, Spanish, Dutch, and Flemish schools. The collection was made by Mr Lewis, for his own use, in the course of his professional studies, and in doing so he had to visit several of the most important of the Art Galleries in Europe.

The dimensions here given are of the Pictures from which the Studies are made.

257, 258. From frescos in the Choir of Sta. Maria Novella at Florence, illustrative of the Life of the Virgin Mary.—*Ghirlandajo.*

259. Peter and Paul restoring the King's Son to Life. Simon Magus had challenged the Apostles to resuscitate a dead person, and this was done by them after he had failed. The skulls and bones on the ground had been used by the sorcerer for his incantation. The incident is apocryphal. This study is from one of the frescos by Masaccio in the Church of the Carmine at Florence. These were studied by Raphael and many of the greatest painters, and are often referred to by historians of art. Though by many ascribed entirely to Masaccio, they are now ascertained to have been by Masolino, Masaccio, and Filippino Lippi, but the most celebrated are by Masaccio.

260. Our Saviour and His Disciples at Emmaus. In the Louvre. Canvas, 8 ft. by 5 ft. 6 in.—*Titian.* This celebrated picture was in the collection of Charles I. The Pilgrim on the right of the Saviour

represents the Emperor Charles V.; the one on the left, Cardinal Ximenes; and the Page, the Emperor's son, afterwards Philip II. of Spain.

261. The Entombing of Christ. In the Louvre. 6 ft. 11 in. by 4 ft. 9 in.—*Titian.* This picture, one of the artist's masterpieces, was in the Duke of Mantua's collection purchased by Charles I., and was sold along with his other treasures of art at the Revolution; it now forms one of the chief ornaments of the Louvre.

262. Portrait of Alphonso d'Avalos Marquis de Guasto, Lieutenant-General of the Armies of Charles V. in Italy. He is represented standing beside his wife, Mary of Aragon, to whom Cupid, Flora, and Zephyr render homage. 3 ft. 11 in. by 3 ft. 6 in.—*Titian.*

263. Portrait of Francis I. In the Louvre. 3 ft. 4 in. by 2 ft. 11 in. —*Titian.*

264. Flora. In the Gallery of the Uffizi at Florence. Life-size.—*Titian.*

265. From a fresco in the Scuola di St Antonio at Padua.—*Titian.* One of a series of frescos illustrative of the miracles performed by this Saint. It represents the murder of a lady by her jealous husband, who having discovered that he had accused her unjustly, applied to St Antonio to restore her to life. The group of figures in the distance represents the Saint complying with the prayer of the husband.

266. The Adoration of the Magi. In the Museum at Madrid. 7 ft. 3 in. by 4 ft. 8 in.—*Titian.*

267. Study of a portion of the picture of the Adoration of the Shepherds. Purchased in May 1853 at the price of £2050, by the Trustees of the National Gallery, London, at the sale of the Spanish Collection of Louis Philippe, for whom it had been acquired from the Conde de Aquila of Seville.—*Velasquez.*

268. Hunting at El Pardo. Gallery, Madrid.—*Velasquez.*

269. The Doge in Council. Gallery at Madrid. 7 ft. by 5 ft. 7 in. —*Pietro Malombra.*

The Doge is here represented surrounded by his Grandi or Privy Council of the Salla del Collegio, or room in which he received foreign ambassadors; and accordingly in the picture we find an ambassador or some high foreign dignitary seated at the right hand of the Doge. The room is in perfect preservation at the present day, with the now unoccupied seats of the Doge and Councillors ranged next the walls; and the paintings on the ceilings by Paul Veronese, which artists from every country are constantly studying, are now as fresh and sparkling as when first executed.

270. Interior of the Tribuno, an apartment in the Uffizi at Florence, where are concentrated some of the finest works of art in that collection, particularly the following Statues:—The Venus de Medici—the Apollino—the Dancing Faun—the Wrestlers—L'Arrotino, or the Slave whetting his Knife; and amongst the paintings, all choice works of the respective artists, the most of whom are of the highest rank in art, are the Madonna del Cardinello, and another equally celebrated work of the same class, by Raphael—his Fornarina—Portrait of Julius II.—and Portrait of Maddalena Doni; the Holy Family of Michael Angelo, one of the three recognised easel pictures by him; Titian's Venus; and admirable works by Perugino, Fra Bartolomeo, Andrea del Sarto, Albert Dürer, Correggio, and other great masters.

271. Fête Champêtre. In the Louvre. 4 ft. 7 in. by 3 ft. 7 in. —*Giorgione.*

272. The Martyrdom of Sta. Justina. In the Gallery of the Uffizi, Florence.—*P. Veronese.*

273. A study of the principal group in the picture of Christ in the Temple disputing with the Doctors. In the Gallery at Madrid. Figures, Life size.—*P. Veronese.*

274. Sketch from a picture in the Museum at Madrid, of Rudolph of Hapsburg, who placed on his Horse a Priest who is bearing the Host. —*Rubens.*

275. A Young Man led by Virtue from the Seductions of Vice. In the Gallery at Madrid. 5 ft. 1 in. by 3 ft. 4 in.—*P. Veronese.*

276. Cain and his Family. The companion picture to the above, and in the same Gallery. 5 ft. 1 in. by 3 ft. 4 in.—*P. Veronese.*

277. Holy Family. Figures, life-size.—*Velasquez.* This drawing was made when the picture was in the possession of Don Julian Williams, British Consul at Seville.

278. Los Bebedores, or the Topers. In the Gallery at Madrid. 7 ft. 5 in. by 5 ft. 4 in.—*Velasquez.* A mock coronation on the occasion of a festival at the termination of the vintage.

279. Embarkation of the Doge. This study embraces two-thirds of the picture, which is about 12 feet long. In the Gallery at Madrid.—*Bassano.*

280. Portrait of the Infanta Maria Margarita. 7 ft. by 4 ft. 10 in. —*Velasquez.*

281. Half-length portrait of Philip IV. From the picture at Dulwich. Life size.—*Velasquez.*

282. The Surrender of Breda, or "Las Lanzas." From the picture in the Museum at Madrid. 14 ft. 6 in. by 11 ft. 7 in.—*Velasquez.* (See No. 523, p. 100).

283, 284. Portions of the picture of St Thomas Aquinas. In the Museum at Seville.—*Francisco de Zurbaran.* One portion represents the Archbishop Diego de Deza, founder of the College of St Thomas Aquinas, who kneels on the right hand; and on the left the Emperor, and a train of ecclesiastics. This picture is esteemed the *chef d'œuvre* of the painter.

285. A portion of the picture representing the Adoration of the Sta. Forma. In the Sacristy of the Escurial.—*Claudio Coello.*

286. Landscape. In the Museum, Madrid. 1 ft. 6 in. by 1 ft. 4 in. —*Velasquez.*

287. St Paul the Hermit, and St Antony the Abbot, fed by a Raven in the Desert. In the background two lions are excavating the grave of Paul, whilst Antony is praying over the body. 8 ft. 6 in. by 6 ft. 3 in.—*Velasquez.*

288. Landscape in the Gardens of Aranjuez. Gallery, Madrid. 1 ft. 6 in. by 1 ft. 3 in.—*Velasquez.*

289. Portrait of Don Balthazar Carlos on Horseback. In the Museum at Madrid. 7 ft. by 5 ft. 8 in.—*Velasquez.*

290. Equestrian Portrait of Philip IV. In the Museum at Madrid. 10 ft. 5 in. by 9 ft. 11 in. Philip IV.'s love of art forms a most important feature in his history; and the fact that Spanish art, when at its height, is associated with the name of this monarch, will give him a far higher place in the world's history than he would have obtained by all that ever has been written of his other acts and deeds.—*Velasquez.*

291. Beggar Boys. In the Dulwich Gallery. Life-size.—*Murillo.*

292. A Flower Girl. In the Dulwich Gallery. Life-size.—*Murillo.*

293. Portrait, supposed to be of Velasquez.—*Velasquez.*

294. A Dwarf standing beside a Dog. 4 ft. 8 in. by 3 ft. 6 in.—*Velasquez.* A portrait of one of the many dwarfs maintained at the Court of Philip IV.

295. A Dwarf Reading. From the picture in the Gallery at Madrid. 3 ft. 6 in. by 2 ft. 9 in.—*Velasquez.*

296. Portrait of Don Balthazar Carlos on Foot. In the Gallery of Madrid. 4 ft. 4 in. by 3 ft. 5 in.—*Velasquez.* He was son of Philip IV. by his first wife, Isabel of Bourbon, daughter of Henry IV.; was born in 1639, and died in 1645.

297. Velasquez painting the Portrait of the Infanta Margarita. In the Museum at Madrid. 12 ft. 6 in. by 9 ft. 4 in.—*Velasquez* Part of the upper portion of the picture is omitted in the drawing. The young Princess here represented was Maria Margarita, daughter of Philip IV., born 1651: her portrait was also painted by Velasquez in 1658, to be sent to Leopold, who had then been elected Emperor of Germany, and to whom she was married in 1666. This celebrated picture, well known in Spain as "Las Meninas," the Maids of Honour, may justly be classed as a great historical work, for it vividly embodies and places before us a variety of personages, who, from their exalted station and official rank, indicated by their attendants, costume, etc., may be taken as correctly exemplifying the life and manners in the court of a great monarchy two centuries ago. This interesting work is described with graceful vivacity in Stirling's "Artists of Spain."

298. St John as a Child with a Lamb. In the Hospital of Charity, Seville. Life size.—*Murillo.*

299. Study of a Mendicant. Portion of the picture of St Elizabeth of Hungary.—*Murillo.*

300. St Thomas of Villanueva giving Alms at the Door of his Cathedral. In the Museum at Seville. Figures, life-size.—*Murillo.*

301. A Beggar Boy. In the Louvre. Canvas, 4 ft. 3 in. by 3 ft. 3 in.—*Murillo.*

302. The Dream of the Roman Senator. In the Academy of San Fernando at Madrid. Figures, life-size.—*Murillo.* This is from one of four pictures painted by Murillo for the Church of Sta. Maria la Blanca at Seville, to illustrate the history of our Lady of the Snow, or the dedication of the Church of Sta. Maria Maggiore at Rome. The Virgin is represented appearing to a Roman senator and his wife in a dream, to signify her acceptance of the bequest of their fortune, and to direct its appropriation to the erection of a church on the Esquiline Hill, on the spot which she would indicate next day by its being covered with miraculous snow, August being the month when the event occurred.

303. The Charity of San Juan de Dios. In the Church of the Hospital of Charity, Seville. Figures, life-size.—*Murillo.* The Saint is represented relieved by an angel when sinking under the weight of a sick man he had been carrying.

304. Portrait of a Lady. In the Louvre. Canvas, 2 ft. 1 in. by 1 ft. 9 in.—*Rembrandt.*

305. Portrait of Rembrandt when thirty-one years of age, dated 1637. In the Louvre. Panel, 3 ft. by 2 ft. 2 in.—*Rembrandt.*

306. The Good Samaritan. In the Louvre. Canvas, 4 ft. 2 in. by 3 ft. 6 in.—*Rembrandt.*

307. Our Saviour discovering Himself to His Disciples at Emmaus. In the Louvre. Panel, 2 ft. 2 in. by 2 ft. 1 in.; signed and dated 1648.—*Rembrandt.*

308. The Music Lesson. In the Louvre. 2 ft. 8 in. by 2 ft. 3½ in.—*Gerard Terburg.*

309. Craesbecke painting the Portrait of Brauwer, his Friend and Instructor in Art. In the Louvre. 3 ft. 3 in. by 2 ft. 9 in.—*Craesbecke.*

310. A Cavalier presenting Refreshments to a Lady. In the Louvre. 2 ft. by 1 ft. 4 in.—*Metzu.*

311. A Spanish Family. In the Museum, Madrid.—*Jordaens.*

312. Full-length Portrait of Charles I. In the Louvre. 8 ft. 4 in. by 6 ft. 6 in.—*Vandyck.* The king appears to have just dismounted from a noble charger, introduced behind him, held by his equerry, the Duke of Hamilton, and is followed by a page carrying his cloak. This admirable work was painted about the year 1635. It is signed A Van Diick. There is a well-known engraving from it by Strange.

313. The Entombment. In the Museum, Antwerp. 3 ft. by 6 ft. 6 in. —*Vandyck.* Painted for the Church of the Recollets at Antwerp, and one of the painter's most celebrated works of this class.

314. The Visit of Mary to Elisabeth. One of the wings of the celebrated altar-piece, the Descent from the Cross. In the Cathedral at Antwerp. Figures, life-size.—*Rubens.*

315. The Communion of St Francis. In the Gallery at Antwerp. 13 ft. 5 in. by 6 ft. 10¼ in.—*Rubens.* This picture was executed in 1619 for the Convent of the Recollets at Antwerp, and is now in the Museum formed in the Church of the Convent. The Family of Vander Werf of Antwerp possess an acquittance dated May 17, 1619, wherein Rubens acknowledges to have received from Gaspart Charles the sum of 750 florins for a picture *wrought with his own hand*, and placed in the Church of St Francis at Antwerp.

316. Embarking for the Island of Cythéra. In the Louvre. 6 ft. 3 in. by 4 ft. 3 in.—*Watteau.*

317. Fête Champêtre. 2 ft. 7 in. by 2 ft.—*Watteau.*

318. Fête Champêtre.—*Watteau.*

319. Guitar Player.—*Watteau.*

320. Decapitation of the Doge Marino Faliero.—*De la Croix.*

495, 496. See Scott Drawings, p. 115.

LIZARS, William Home, was born at Edinburgh in 1788, and died there on 30th March 1859. He was the eldest son of Daniel Lizars, a well-known engraver and copperplate printer in Edinburgh, was educated at the High School, and in 1802 was apprenticed to his father, and placed as a student under John Graham, master of the Academy of the Hon. the Board of Trustees, and so was a fellow-student with Wilkie, who did not leave the Academy till 1805. Lizars soon displayed much talent, and was most industrious. He executed an engraving in the line manner from a picture by William Sheriff, a young artist, a companion of his own. The subject was the escape of Queen Mary from Loch Leven Castle. The print was published in 1807, and dedicated to the Hon. the Board of Trustees. The picture is stated to have been painted by William Sheriff, aged 18, and engraved by W. H. Lizars, also aged 18. He painted various pictures, portraits and fancy subjects, which attracted much notice, but his principal works were the two pictures in the Gallery, "Reading the Will" and "A Scotch Wedding." These were exhibited in the Royal Academy in 1812, and were so highly appreciated by the members, that they were hung on the line—an honour rarely accorded, in the case of an artist exhibiting for the first time, to

any works but those thought to give evidence of very great talent in the painter. In the same year, however, Lizars sustained a heavy loss by the death of his father, who left a widow and ten children, for whose maintenance and education it was necessary that the engraving and plate printing business should be carried on. This was a severe trial, for he had entered on a profession in which, if successful, both honour and remuneration would be gained; but long sustained efforts were necessary, and years must elapse before he could be in a position to aid his mother, and brothers, and sisters. On the other hand, he was perhaps the only one who could carry on the business with any chance of success, as his father's affairs were much involved at the time of his death. It was a great sacrifice to give up hopes based on such encouragement as few artists of his years met with, for he had sold the two pictures—the Will and the Wedding—to Mr Clerk (afterwards Lord Eldin), a man of acknowledged taste in art, and he held commissions to paint six small pictures from Mr Vernon, who has since established his reputation for liberality and taste, by collecting and bequeathing to the nation an excellent selection of the works of British artists. Mr Lizars' character was marked by great energy and decision; he resolved to perform what he deemed a sacred duty, and carried out his resolution faithfully and successfully. When the Scottish Academy was founded, he gave able assistance in the various details connected with the undertaking. The pictures, "Reading the Will" and "A Scotch Wedding," are works that secure for W. H. Lizars a position of note as a Scottish painter. These works exhibit much character and expression, skilful composition, and careful execution; the engravings from them by Turner of London were exceedingly popular.

419. A Scotch Wedding. (B.M.) Panel, 21 in. by 26 in., oblong. *Presented by Mrs Lizars.*

420. Reading the Will. (B.M.) Panel, 21 in. by 26 in., oblong. *Presented by Mrs Lizars.*

MACCULLOCH, Horatio, R.S.A., was born in Glasgow towards the end of the year 1805. His position and early prospects seem to have been anything but favourable to becoming a landscape painter, and little or nothing is known of the circumstances by which he was enabled to follow out a profession which, when he entered on it, was looked on generally, and especially by his councillors and friends, as one in which few were able to make even a scanty living. To his ardent temperament, self-will, and strong liking for art, therefore, must be attributed the fact, that when a very young man, we find he was pupil of Mr Alexander Watt, teacher of drawing in Glasgow, At this period he contracted a friendship which greatly influenced his progress as an artist. His friend was Daniel Macnee, R.S.A., the eminent portrait painter, who at this time was pupil of Knox, a landscape painter in Glasgow, of no mean talent, who had studied under Nasmyth, and whose views near Glasgow and down the Clyde are noticeable for much truth and careful work. By Macnee's advice, MacCulloch prevailed on his father to enter him as a pupil with Knox. Macnee left Glasgow in 1825, and engaged with Mr Lizars, engraver, to colour Selby's Work on Ornithology and Dr Lizars' Anatomy, and MacCulloch being anxious to join him in this occupation, was employed by Lizars on Macnee's recommendation. MacCulloch remained with Lizars about two years; but such work was by no means to his taste. All the time left to him beyond what he was bound to

dedicate to this drudgery was devoted to studying nature: he often rose at dawn, and before nine o'clock, the hour in the morning at which he was required to present himself at Mr Lizars', he had walked many a mile, and sketched some of those exquisite scenes which abound in the neighbourhood of Edinburgh. Lizars' works above referred to having now been nearly completed, MacCulloch determined to give his whole time to the art in which he hoped some day to attain distinction, and, returning to Glasgow, worked with great assiduity and earnestness, and made rapid progress. His father died soon after he went back to Glasgow, and he was left entirely to his own resources, and his pictures being mostly studies from nature and small in dimensions, were not at first much appreciated; but his friend Macnee having shown some of his studies to the late Provost Lumsden, and asked a commission for him, that gentleman offered to employ MacCulloch in painting several large pictures for a hall he was then building. This commission was gladly accepted—executed with much success—was the means of bringing him into some notice, and procuring him a number of small orders. To make up for many drawbacks in his profession, an artist has one great advantage, namely, the Modern Exhibitions,—these are open to him; and though he himself may be personally unknown, and without recommendation, his work, if considered to possess average merit, will be received, contrasted, and enter into competition with those of the best men of the day, and if it possess any very notable quality, will bring him honourable notice and liberal remuneration. An opportunity of this kind was placed within MacCulloch's reach in 1828. Before this time his pictures had been looked on favourably by several connoisseurs in Glasgow, and he occasionally got them sold at small prices, but now he was enabled directly to test his powers in the Exhibitions commenced in Glasgow by the Dilettanti Society. Their first Exhibition was opened in 1828. On the walls MacCulloch had four pictures—"Niddry Castle," "View on the Stocky Muir," "A Study from Nature," and "A Study from Nature near Cathcart." Here he first measured his strength with many of the Edinburgh artists—the Rev. J. Thomson, William Simson, Robert Gibb, E. T. Crawford, etc. This Exhibition was successful, and was followed up for several years by others, and to all of these MacCulloch contributed pictures, which soon were the means of making him known in Glasgow. In 1829 he had one picture in the Exhibition of the Scottish Academy—"View on the Clyde:" this picture was small, and did not attract much attention. He confined his efforts the following year to the Dilettanti Exhibition; in 1831, however, he contributed four pictures to the Scottish Academy Exhibition. He had nothing in 1832; but in 1833 he sent four, and in 1834 six pictures, and on these two occasions his works made such an impression, that in November 1834 he was elected an Associate. Next year he amply justified his title to this honour by his contributions to the Exhibition: these were eight in number, and among them was his "View in Cadzow Park, near Hamilton, part of the Ancient Caledonian Forrest," a work greatly in advance of any of his former productions, and which secured for him a place in the first rank of Scottish landscape painters. In the Exhibition of the following year, 1836, he had five pictures—one of them, "A Scottish Strath," a large and striking composition, by which he fully sustained the high position he had attained. He was elected an Academician on the first vacancy that occurred after this, namely in 1838; and never, on any occasion, did he fail, during the whole course of his membership, to contribute pictures to the yearly Exhibitions, all possessing qualities that called forth the

admiration not merely of the initiated in art, but the public generally. He had a strong constitution, and possessed great vigour and activity of body, which enabled him in the course of his studies to stand much exposure to damp and cold; but about fifteen years ago, having persisted in painting for many hours continuously in an exposed locality during very cold weather, while at work he had a shock of paralysis. He recovered perfectly from this illness, and was able to paint with undiminished vigour. Within the last four years, however, he had several warnings that his constitution should not be overtasked with work or excitement, and about the early part of last winter he had so severe a shock that little hope was entertained of his recovery. His strong constitution, however, carried him through, and he had begun, perhaps too soon, to paint a little, when another shock finally prostrated him, and he died on 24th June 1867. He was married, and left a widow, but no children.

There is not space in a notice like this to give a list of MacCulloch's best pictures; it would be a long one: he worked very diligently, and executed a considerable number every year. His contributions to the Royal Scottish Academy alone, make up the number of one hundred and ninety-three, and these, of course, were selected works. MacCulloch very seldom contributed to the Royal Academy, London. He had worked hard to make a high reputation in Scotland, had many commissions for pictures, and after attaining this position, was either content with it, or did not wish, having lost the chance of exhibiting in the Royal Academy in early life, to run any risk of having his reputation as an artist impaired, by his pictures being ill placed.

To the question as to MacCulloch's style of art, and his powers and position as a landscape painter, it may be briefly replied:—His *style* is admirably calculated to embody the scenery he represented, being vigorous in execution yet careful in detail, the colouring truthful, and brought out in a clear and rich manner. Originality of style may justly be claimed for MacCulloch. Few traces of reference to the works of other painters are to be found in his pictures. Some have said that he formed his style on that of the Rev. J. Thomson; but this is a mistake. He admired the works of that artist, and, as spurring him to emulation, they did him great service; but his ideas of art were totally different from those of Thomson. To that artist's keen perception and love of nature, was added a knowledge and admiration of the works of the Poussins and other great Italian landscape painters. MacCulloch knew and cared little for such works, and relied almost entirely on a reference to nature. If he looked at any artist it was at Hobbema, for he often spoke of his pictures as the best works in landscape painting; but without raising the point whether Hobbema's or the style of the Poussins was the higher, it must be admitted they had no similarity. Neither had MacCulloch's works to Thomson's. He had formed his style, and his pictures had been much noticed in the Exhibition before he was introduced to Thomson. Thomson doubtless showed him much kindness, but that arose from respect to MacCulloch's rising reputation, and consisted in inviting him to meet at his hospitable board those men of talent or position by whom he was generally surrounded, but no assistance in his art progress was given or expected. Regarding his powers and position as an artist—looking to the truthfulness and vividness with which our national scenery has been embodied by him, under aspects generally very pleasing, and often very grand, in works executed with striking technical mastery—it may be said

pretty confidently, that his name will always rank among those of our best Scottish artists, and his works will greatly increase in value.

96. Inverlochy Castle. (A.) Canvas, 5 ft. by 3 ft., oblong.

414. Landscape—Evening. (R.S.A.) Canvas, 2 ft. 6 in. by 1 ft. 8 in.

610. A Lowland River. (B.M.) Canvas, 5 ft. by 3 ft. 4 in., oblong. *Bequeathed to the National Gallery of Scotland*, 1872, *by Robert Cox, Esq., W.S.* This picture has been admirably engraved by William Forrest.

MACNEE, DANIEL, R.S.A.—Native of Fintry, Stirlingshire.

108. The Bracelet. (R.S.A.) Canvas, 3 ft. 3 in. by 2 ft. 8 in., upright.

M'TAGGART, WILLIAM, R.S.A. Native of Campbeltown.

597. Dora. (R.S.A.) Canvas, 3 ft. 10 in. by 3 ft. 2¼ in., upright.

MARLOWE, WILLIAM, born 1740, died in 1800. He was a pupil of Scott, the marine painter. He painted landscapes, practised engraving, and painted and etched some views in Italy.

435. View of the Town of Lyons. (B.M.) Canvas, 2 ft. 8 in. by 3 ft. 9 in., oblong. *Bequeathed by Lady Murray.*

MARSHALL, WILLIAM CALDER, R.A.—Native of Edinburgh.

439. Statue in Marble of Hebe. (B.M.) *Bequeathed by the late Douglas Cheape, Esq., Advocate.*

MARTIN, DAVID, was the son of the parish schoolmaster of Anstruther, and was born in 1737. He was a pupil of Allan Ramsay, whom, on one occasion, he accompanied to Rome; and, after his return, studied at the Drawing Academy in St Martin's Lane. He remained for a time in London, practising as a portrait painter, and was appointed Limner to His Royal Highness the Prince of Wales. He returned to Scotland and settled in Edinburgh, where he died in 1797. Among his best known portraits are those of Benjamin Franklin, and Dr Cullen in the act of lecturing, which has been well engraved by Bengo. He also practised the art of engraving with much success, producing plates both in mezzotinto and line,—in the former style, a portrait of David Hume, after a picture by his master Allan Ramsay, and L. F. Roubiliac the sculptor, after Carpentier. His most successful and important line engraving was from his own whole length sitting portrait of the Earl of Mansfield. Sir Henry Raeburn is said to have received some instruction from him, and was advised to leave the practice of miniature painting for the more important branch of painting in oil.

51. David Martin; painted by himself. Canvas, 1 ft. 7½ in. by 1 ft. 3½ in. (R.S.A.) This portrait was presented to the Royal Scottish Academy by his remaining relatives, the Misses Bryce. Of this, Martin painted a replica, and presented it to his master Allan Ramsay, in the possession of whose descendants it remained, until it was sold with part of Lord Murray's collection.

MERCIER, PHILIP, born at Berlin 1689, died in London 1760. After visiting France and Italy, he settled in Hanover, and was brought to this country by Frederick, Prince of Wales. He lost the prince's favour, and afterwards lived in Covent Garden, where he painted pictures of domestic subjects in the style of Watteau. He also visited Edinburgh professionally, and lived in the Canongate. There is an etching of Mercier, in the manner of Watteau, with his wife and two children.

436. Girl holding a Black Cat. (B.M.) Canvas, 3 ft. by 2 ft. 4 in., upright. *Bequeathed by Lady Murray.*

MULREADY, WILLIAM, R.A., was born at Ennis, in Ireland, about 1786; died in London, July 7, 1863. When a boy he went to London with his parents, and when about ten or eleven years of age his talent for art was noticed, and his parents were advised to bring him up as an artist by John Graham (p. 78), who practised as a historical painter in London before he was appointed master of the Academy of the Board of Trustees, Edinburgh. This circumstance, interesting as connecting the master of Wilkie with Mulready, has been brought out by Mr T. G. Stephens in an article in the "Fine Arts Quarterly Review." At the age of fifteen he entered as a student in the School of the Royal Academy, made good progress there, and devoted himself to the study of nature and the works of those who excelled in that walk of art. His first pictures were landscapes of limited dimension and subject: Views in Kensington Gravel Pits; Old Houses at Lambeth; and Interiors of Cottages. He next tried figure subjects of incidents in every-day life, such as, "A Roadside Inn," "Horses Baiting," the "Barber's Shop," and "Punch" (painted in 1812); "Boys Fishing" (1813); "Idle Boys" (1815). In November 1815, Mulready was elected Associate of the Royal Academy, and Academician in November 1816—a strong proof of the high estimation in which his talents were held; for the dignity of R.A. is seldom conferred till after several years' probation as Associate. Even in his earliest time his pictures were remarkable for elaboration; but during the middle period of his career his works exhibited an extraordinary amount of finish and great brilliancy of colour—qualities which he carried further and further as he advanced in years; and he continued to work with undiminished power till within a few days of his death. Many of his pictures are conserved in the Sheepshanks and Vernon Collections at Kensington. Among these, "The Sonnet," exhibited in 1834, is perhaps his highest effort as regards subject and style in treatment; and "The Butt—shooting a Cherry," exhibited in 1848, is the most remarkable for minute finish and rich colouring. His drawings or studies from life are admirable examples of softness, roundness, and delicacy of form, and have realized higher prices than similar works by any other modern artist. No. 417 of this catalogue is one of the largest and most carefully studied of his works of that class. Mulready occasionally executed designs for publishers. An edition of the "Vicar of Wakefield," published in 1840, by Van Voorst, embellished with twenty woodcuts from his drawings, is generally acknowledged to be one of the finest works of the kind produced in this country.

417. Bathers. (R.S.A.) A cartoon, 4 ft. 7½ in. by 3 ft. 7 in. oblong. *Presented by John Heugh, Esq., Firwood, Alderley Edge, Manchester.*

NASMYTH, ALEXANDER, was born in Edinburgh in 1758, and died there on 10th April 1840. After studying some time in Edinburgh under Runciman, he went to London, and was an apprentice or pupil of Allan Ramsay. He studied several years in Italy, and on his return practised successfully as a landscape painter. Occasionally he painted portraits, and the best and most authentic likeness of Burns, with whom he was on most friendly terms, is by him. He had many pupils. His son, Patrick, was an eminent landscape painter, and the landscapes of his daughters are well known.

129. Stirling Castle. (R.I.) Canvas, 3 ft. 10 in. by 2 ft. 8 in., oblong.

NICHOLSON, William, R.S.A., a native of Newcastle-upon-Tyne, and born in 1784, was one of the original members, and for some time Secretary, of the Royal Scottish Academy. His portraits in water colours were much admired; in that style he painted Sir Walter Scott, and other eminent men of the day, and he etched a number of these portraits. He died at Edinburgh in 1844.

27. Portrait of H. W. Williams, artist, generally known as Grecian Williams. (See notice, p. 128.) (R.S.A.) Canvas, 2 ft. 11 in. by 2 ft. 6 in., upright. *Presented by Mrs Nicholson.*

NICOL, Erskine, R.S.A. Native of Leith.

377. The Day after the Fair. (R.S.A.) Canvas, 2 ft. 9 in. by 1 ft. 10 in., oblong.

"O Woman! in our hours of ease,
Uncertain, coy, and hard to please,
* * *
When pain and anguish wring the brow,
A ministering angel thou!"

PARK, Patric, R.S.A. He was born at Glasgow in 1809, and died at Manchester on 18th August 1855. In the earlier part of his career he studied in Italy. His busts, in general, are remarkable for expressing great energy, and many, as in No. 18, for embodying a feeling of much tenderness.

18. A Scotch Lassie; Bust in Marble. (R.S.A.)

PATON, Sir J. Noel, R.S.A.—Limner to Her Majesty for Scotland. —Native of Dunfermline.

85. The Quarrel between Oberon and Titania; painted in 1849. (A.) Canvas, 5 ft. by 3 ft. 3 in., oblong.

Oberon.—Why should Titania cross her Oberon?
I do but beg a little changeling boy
To be my henchman.
Titania.— Set your heart at rest,
The fairy-land buys not the child of me.
His mother was a vot'ress of my order:
And, in the spiced Indian air, by night,
Full often hath she gossiped by my side,
And sat with me on Neptune's yellow sands.
* * * *
But she, being mortal, of that boy did die;
And, for her sake, I do rear up her boy;
And, for her sake, I will not part with him.
—*Midsummer-Night's Dream*, Act II. Scene ii.

99. The Reconciliation of Oberon and Titania; painted in 1846. (R.S.A.) Canvas, 4 ft. by 2 ft. 6 in., oblong. This picture obtained one of the Government premiums at the Westminster Hall Competition of 1847.

Titania.—My Oberon! what visions have I seen!
Methought I was enamour'd of an ass.
Oberon.—There lies your love.
Titania.—How came these things to pass?
O, how mine eyes do loathe his visage now!
Oberon.—Silence a while—Robin, take off his head—
Titania music call; and strike more dead
Than common sleep, of all these five the sense.
Titania.—Music, ho! music, such as charmeth sleep.
Puck.—When thou wak'st, with thine own fool's eyes peep.
—*Midsummer-Night's Dream*, Act IV. Scene i.

117. The Quarrel of Oberon and Titania. First study for the large picture, No. 85. (R.S.A.) Canvas, 2 ft. 1½ in. by 1 ft. 5 in., oblong.

PATON, WALLER H., R.S.A.—Native of Dunfermline.

123. Lamlash Bay, Isle of Arran. (R.S.A.) Canvas, 3 ft. by 1 ft. 2 in., oblong.

PERIGAL, ARTHUR, R.S.A.—Native of London.

40. Moorland, near Kinlochewe, Ross-shire. (R.S.A.) Canvas, 3 ft. by 1 ft. 10 in.

PHILLIP, JOHN, R.A., H.R.S.A., was born in Aberdeen 19th April 1817, and when very young was placed with a house-painter in that city. From the first he manifested an ardent liking for art, and indomitable energy in his efforts to be a painter. His master, who had but little trade, did not exact much in the way of work from his apprentice, but often left him to watch the shop and execute any little job suited to him; and this last matter being soon despatched, the absorbing pursuit of art was eagerly set about and diligently carried on, till stopped by his master's return. Phillip next offered his services to Mr James Forbes, who held a respectable position as a portrait painter in Aberdeen. He was admitted into the studio of Forbes, who treated him with much kindness, and soon noted and candidly acknowledged that his pupil could produce tints of a freshness and delicacy beyond any that he himself could bring out. When about the age of seventeen, he managed to get a passage to London in a coasting vessel; and though he remained there only a few days, in that short time he had the opportunity of examining the paintings in the National Gallery and the Exhibition of the Royal Academy, and returned to Aberdeen with enlarged views and a determination to attain some of those technical qualities which had struck him in the works that had principally engaged his attention. Wilkie's pictures seem to have fascinated him. Accordingly, in his first picture, an interior, with a cobbler's stall and figures, that artist's style was so well carried out, that it soon attracted a purchaser. His talent was now noticed by Major Pryse Gordon, a gentleman who had some knowledge of art. He was enthusiastic in his praise of the young artist; and having spoken in high terms of him to the late Lord Panmure, who had much faith in the Major's taste, his Lordship authorized him to spend whatever was required for the maintenance and education of the young artist. Under this arrangement Phillip resided sometime in Major Gordon's house, and, through the influence of that gentleman, received many commissions for portraits, by which he realized considerable sums. The next step in Phillip's progress was his being placed as a pupil in 1836 with Mr T. M. Joy, a London artist, who had been pitched on by the Major, and recommended by him to Lord Panmure as a rising man. This tutelage, however, did not accord with Phillip's notions; very soon after settling in London he threw it off, and entered on his career unfettered by patronage. He was admitted into the school of the Royal Academy, and soon took rank among the foremost pupils. For some years he maintained himself mainly by painting portraits. In 1846, however, he exhibited at the Royal Academy a figure picture, "Tasso in Disguise relating the History of his Persecutions to his Sister." Immediately after this he returned to Aberdeen, and for a considerable time worked most

diligently at portraits, and designs and sketches, from which he produced pictures that he exhibited in the Royal Academy with marked success. Among the most noted were—"Presbyterian Catechizing," in 1847; "The Scotch Fair," in 1848; "Drawing for the Militia," in 1849; "Baptism in Scotland," in 1850; and in 1851, "A Scotch Washing," "A Sunbeam," and "The Spaewife." A change of climate being recommended, Phillip went to Seville in the autumn of 1851, and spent seven or eight months in that city, with much benefit to his health, and in a way that advanced him highly in his art. In 1853 he exhibited in the Royal Academy two pictures, "Life among the Gipsies at Seville," and "La Perla de Triana." Their colour and masterly execution astonished every one;—in them technical qualities of the highest kind, combined with great variety of character and powerful expression and feeling, were brought out in a manner far higher than in the former much-prized works of the artist, who seemed at once to have imparted to his original style such depth of tone and richness of colour, that his works in these qualities now challenged comparison with those of the best masters, ancient or modern. The succeeding Exhibitions of the Royal Academy were enriched by numerous works, mostly Spanish subjects, with occasionally portraits or incidents in Scottish life. In the catalogue of the Exhibition of 1854, for instance, will be found the "Lady Cosmo Russell;" and in 1855, that of "Collecting the Offering at a Scotch Kirk,"—a picture full of character, and very powerful in colour and effect. In 1857, Phillip was elected an Associate of the Royal Academy: the pictures he exhibited that year were "The Prison Window, Sevilla," and "Charity, Sevilla, 1857." His much-admired picture in the Exhibition of 1859, "A Huff,"—remarkable for its embodiment of female beauty, variety of character, brilliant colouring, and dexterous execution,—secured his election as an Academician in the unusually short period of two years after he was made an Associate. The picture painted for Her Majesty of "The Marriage of the Princess Royal with Prince Frederic-William of Prussia," exhibited 1860, was a striking proof of the artist's power of overcoming the difficulty of representing a state ceremony, with all its regulated details, in such a way as to make it an admirable work of art; while the perhaps even more difficult subject, representing the Speaker and a number of the most distinguished members of the House of Commons engaged in their deliberations (engraved by Mr. T. O. Barlow), was mastered with equal success, and, being one of the best portrait compositions executed in the British school, may be ranked as a historical picture of the highest interest and value. Numerous admirable productions every successive year showed the fertility of his imagination, his rapidity of execution, and constant advancement in his art. "La Gloria" (1854), "The Early Career of Murillo" (1865), and "A Chat round the Brasero" (1866), are noteworthy examples. Phillip's second visit to Spain was in 1856–57; his third and last in 1860–61. In the spring of 1866 he went to Italy, and remained there about three months, the most of the time being spent in Rome. Phillip was a strong supporter of the Exhibitions of the Royal Scottish Academy; he was an exhibitor so far back as 1841, when he sent four pictures from Aberdeen. He exhibited his "Scotch Fair" in 1849; and during the last twelve years, he annually sent several important works, which were among the chief attractions of the Exhibitions of the Royal Scottish Academy.

Phillip's constitution was delicate; his visits to Spain improved

his health, but he derived most benefit by sojourning every year for a month or two in the Highlands. Latterly he spent some time in spring and autumn there, and in 1855 acquired a residence, Divach, at the head of Glen Urquhart, a most picturesque spot. To reside there, and enjoy the exquisite scenery and breathe the pure and bracing air, was his chief delight. When in town he was always wearying to get away to his Highland home; indeed, he had resolved to make Divach (except during a month or two in winter) his permanent residence, and with that view had made great additions to it—built a studio, etc. But these plans were not to be realized. He arrived in London from Glen Urquhart on 24th November 1866, and immediately set about finishing his two pictures illustrating the feelings and passions called forth by the lottery system. In the course of a month he had nearly completed them, and was about to finish a third picture for the Exhibition, when, from over-exertion, he was seized with a bilious fever; and though he recovered so far as to give his friends strong hopes that he would soon be restored to health, he had a relapse, was seized with paralysis on the 19th, and died on the 27th February 1867;—and thus, to quote the words of perhaps one of the best expositors of public opinion in this country ("Punch," 30th February), "A glorious painter, a brave and good man, passed away, in the fulness of power, from amid the honour of his nation, and the love of his friends." It is unnecessary to speculate on the great art triumphs he might have achieved had his life been spared much longer,—to the last day on which he painted he was rapidly improving. But this may be confidently stated, that the works executed by him during the last twenty years of his life are such as will place his name among those of the greatest artists of the British school; for in them many of the highest qualities are exemplified,—invention, involving variety of subject, portrait groups, Scottish and Spanish subjects,—character and expression, evinced by his power of conveying delicate satire, and illustrating national character by figures embodying humourous or pathetic expression,—as in "Collecting the Offering in a Scotch Kirk," "Chat round the Brasero," "The Prison Window" (engraved by Mr Barlow), and many other striking works;—all these high qualities being rendered with vigorous drawing, wonderful decision of touch, the fascination of rich and brilliant colour, and powerful effect.

Phillip's personal character was quite as high as his professional reputation. His disposition was manly, straightforward, and generous. He would tolerate nothing low, mean, or coarse. Though from the state of his health and his aversion to be lionized, he latterly had an aversion to going much into general company, he enjoyed himself with his friends, and a large circle of these will miss the genial meetings which so frequently took place at his house. He had a great dislike to engaging in money matters; fixing a price on his pictures gave him the greatest annoyance and pain. His prices were much lower than those of many of his brethren in the Academy; and his diffidence in this respect is proved by the fact, that any works of his sold by those who first acquired them from him, have almost always brought double the original price. His deportment was gentlemanly. He had a finely formed head and an intellectual countenance. From close application to his work and the state of his health, he appeared at first sight much older than he really was; but when he entered into conversation with any one, or when at his work, this was not apparent.

521. Spanish Boys Playing at Bull Fighting. (A.) Canvas, 7 ft. 1½ in. by 4 ft. 6½ in., oblong. Though this picture is unfinished, the subject is well brought out; the excitement of the boys admirably given, they seem in motion; and the heads which are mostly all finished, are full of character. The figures are boldly drawn in, and the colour laid on with a dexterous and decided touch. On the left of the picture, a woman—one of the artist's most graceful embodiments of the Spanish type—is represented moving away from the hurry-scurry, while, in the middle distance, an old bull-fighter seems to enter keenly into the fun. All the work on this picture was done by the artist in Spain, and, as was his practice, it was carried sufficiently far to enable him to finish it when he returned home. He afterwards agreed to complete it for the Royal Association of the Fine Arts, to be placed in the National Gallery of Scotland, with others, in terms of their charter, for the formation of a gallery of modern art. Phillip, who had a strong feeling of patriotism, and was anxious to be well represented in the National Gallery of his native country, specially selected this picture as one that would do him credit, though for the price offered, a smaller work, and one involving much less labour, would have satisfied the Association. But the lamented death of the artist occurred before he had time to work more upon it. The Committee of the Association, however, having agreed to take the picture in its present state, and pay the full price agreed on, the executors of the artist of course delivered it up; and by this liberal and decided step, the Committee have secured for Scotland one of the *chefs d'œuvre* of the painter. Though unfinished, the whole subject is clearly expressed, and the work done is in such a state, and of such a kind, as not only to exemplify the wonderful powers of the painter, but in a measure to unveil to the art student the technical process by which his admirable works were produced. That Phillip regarded this as one which possessed, perhaps more than any of his other works, those peculiar qualities of handling or touch, and colour and effect, which he admired and studied in the great pictures of the Spanish school, particularly in those of Velasquez, is a fact well known to several of his friends, to whom he stated that the finished picture would be painted on another canvas from the unfinished work, which he would never part with, but keep for reference in its present state. In point of interest and value, therefore, it cannot be estimated too highly.

523. A reduced copy of the celebrated picture by Velasquez, in the Museum at Madrid, The Surrender of Breda, generally called "Las Lanzas," from the spears or pikes of the line of soldiers in the middle distance. (R.S.A.) Canvas, 3 ft. 8 in. by 3 ft. 1 in., oblong. Dimensions of the original picture, 14 ft. 6 in. by 11 ft. 7 in. Breda was surrendered on 2d June 1625, the garrison marching out the following day with the honours of war. The painter has chosen the moment when the governor, Prince Justin de Nassau, delivers the keys to the Marquis of Spinola. This place having been regarded as impregnable, the King of Spain, Philip IV., wished that so great an event should be commemorated in painting as well as in poetry. Calderon celebrated it in one of his dramatic poems, and Velasquez was commissioned to execute it for the Palace of the Retiro. The picture was completed in 1646. It is reckoned to be the artist's masterpiece. See No. 282.

524. A Street Scene at Toledo. A study in Water Colour. (R.S.A.) 1 ft. 7¾ in. by 1 ft. 1¾ in., oblong.

525. An Old Doorway and House at Segovia. A study in Water Colour. (R.S.A.) 1 ft. 7 in. by 1 ft. $1\frac{3}{4}$ in., oblong.
526. An Old Doorway and House at Segovia. A study in Water Colour. (R.S.A.) 1 ft. $7\frac{3}{4}$ in. by 1 ft. $1\frac{3}{4}$ in., oblong. The same subject as 525 from another point.
527. An Interior, Seville. A study in Water Colour. (R.S.A.) 1 ft. $3\frac{1}{2}$ in. by 1 ft. 2 in., oblong.
528. Interior of Seville Cathedral. A study in Water Colour. (R.S.A.) 1 ft. $7\frac{3}{4}$ in. by 1 ft. $1\frac{3}{4}$ in., upright.
529. The House occupied by Phillip at Seville. A study in Water Colour. (R.S.A.) 1 ft. $7\frac{3}{4}$ in. by 1 ft. $1\frac{3}{4}$ in., upright.
536. Portrait of a Lady. Unfinished. (R.S.A.) Canvas, 4 ft. 2 in. by 3 ft. $5\frac{1}{2}$ in., oblong. Purchased at the sale of the artist's works after his death, and presented to the Royal Scottish Academy by his intimate friend and brother artist, Patrick Allan Fraser, Esq., of Hospitalfield. A specimen of the painter in his best manner, and most valuable as an example of colour and technical power. The face is finished, and the rest of the picture in such a state of progress as clearly to exhibit the artist's masterly style.
42. Portrait of W. B. Johnstone, R.S.A. (B.M.) 2 ft. by 1 ft. 8 in. The first Principal Curator and Keeper of the National Gallery of Scotland. (See p. 81.)
43. Portrait of Mrs W. B. Johnstone. (B.M.) 2 ft. by 1 ft. 8 in.
Both presented by Mrs W. B. Johnstone.

RAEBURN, Sir Henry, R.A., was born on 4th March 1756, at Stockbridge, Edinburgh, where his father was a manufacturer. His parents died when he was little more than six years old. When about fifteen years of age he was apprenticed to Mr Gilliland, goldsmith and jeweller in Edinburgh, and soon gave proofs of taste and ingenuity in his profession, besides assiduously devoting his leisure time to miniature painting, in which he made such progress, that he obtained numerous commissions, and was enabled to make an arrangement by which he was freed from his apprenticeship. He now, with decided prospects of success, devoted his whole time to painting; and, at the age of twenty-two, married a lady, by whom he acquired some fortune. It has been asserted that Raeburn had seen nothing in the way of art before his master introduced him to David Martin, who was at one time an assistant to Allan Ramsay, and having settled in Edinburgh, had obtained considerable employment as a portrait painter there. But this is a mistake. He seems from the first to have looked closely at the works of Reynolds. His earliest works are skilfully executed, and possess many of those qualities which Reynolds carried so far, particularly breadth, one of the latest elements introduced into art, after various stages of its development. Raeburn must have seen portraits by Reynolds in his early career,—there are several in Edinburgh and its neighbourhood, where they have been preserved since they were painted,—at all events, many admirable engravings from Sir Joshua's works had been published at that time, with most of which he must have been familiar. Raeburn went to London with introductions to Reynolds, was kindly received by him, and practised about two months in his studio. Sir Joshua at once appreciated his talents, advised him to visit Rome, and generously offered to assist him with funds. Raeburn followed Sir

Joshua's advice; he stood in no need of pecuniary aid, but received from him letters of introduction to various artists, among these Pompeo Battone, the favourite painter in Rome at that time. After remaining two years in Italy, he returned and settled in Edinburgh in 1787, where he soon received full employment as a portrait painter; and, in 1795, built a large house in York Place, the upper part of which was lighted from the roof, and fitted up as a gallery for exhibition, while he had his domestic residence at St Bernards, Stockbridge. On May 30, 1812, Raeburn was elected President of the Society of Artists in Edinburgh, which had been formed for the purpose of exhibiting publicly the works of living artists, a life academy, etc. In 1814, he was elected Associate of the Royal Academy of London, and the following year Academician. He was knighted in 1822, when George IV. visited Scotland, and shortly afterwards was appointed His Majesty's Limner for Scotland. He died on 8th July 1823, in the 68th year of his age. There can be no doubt that Raeburn's style was modelled on that of Reynolds. He adopted that artist's great principle in the arrangement of a picture, of always making the leading element breadth,—which is, the effect produced by massing and keeping as far as possible the lights distinct from the shadows, and making them respectively effective, in place of dividing them all over the picture, and blending them together in the endeavour to give roundness or relief. But he carried out this principle in a manner and with a feeling in many respects peculiarly his own. He seldom attempted by thick impasto, and semi-transparent painting, to produce texture and luminous effect, but adopted the opposite mode, of painting in a low tone with a sharp touch, working the colours with little admixture of any unctuous medium. In his portraits of men, in particular, he gives the characteristic expression in a simple but effective, decided, and impressive manner. Raeburn's reputation was very high in his lifetime, and it is still rising, his pictures being now much sought after. His style was manly and vigorous, well calculated for the representation of the marked physiognomy of his countrymen, at a period when many distinguished characters stood prominently before the public. Wilkie, when in Madrid, studying the works of the Spanish school, in noticing those of Velasquez, repeatedly alludes to his simple and powerful mode of treatment, as always reminding him of Raeburn's works. It would be difficult to pay any higher compliment to a portrait painter.

11. Portrait of a Lady. (R.) Canvas, 7 ft. 9 in. by 4 ft. 10 in., upright.

15. Admiral John Maitland. (R.) Canvas, 7 ft. 10 in. by 4 ft. 10 in., upright.

25. The Artist's Son on a Grey Pony. (R.) Canvas, 7 ft. 9 in. by 4 ft. 11 in., upright.

31. Mrs R. Scott Moncrieff. (R.S.A.) Canvas, 2 ft. 6 in. by 2 ft., upright. *Bequeathed by Robert Scott Moncrieff Welwood, Esq., of Pitliver.*

332. Professor Wilson—at the age of 20. Born 1785, died 3d April 1854. (R.S.A.) Canvas, 7 ft. 9 in. by 4 ft. 10 in., upright. *Presented by his son, John Wilson, Esq.* This is a picture of great interest as a portrait by Raeburn of one of our most celebrated men. It seems to have been painted about the time Wilson entered at Magdalen College, Oxford, as a gentleman commoner, where he was distinguished by carrying off the Newdigate prize of £50 for an English poem, and as taking the lead in all those manly sports and exercises that are so much practised at the English universities. The Professor is represented as a

young gentleman in the riding costume of the day standing beside his horse; the attitude of the animal indicates impatience to put forth his speed, but the firm yet easy position and decided expression of the young horseman show his perfect mastery. Raeburn, at this very time, has thus strikingly indicated the Professor's character; for in all portraits of him in after life, when his great talents were fully developed, the same firm and decided expression is always aimed at. To Scottish artists, whatever recalls the memory of Professor Wilson has a peculiar interest, for he keenly entered into every measure calculated to advance national art. He was an almost daily visitor of the Exhibitions, was personally acquainted with most of the artists, and, as a member of an artists' club (the St Luke's), he very often presided at their meetings, where his brilliant conversation, and speeches abounding in the most poetical descriptions, attracted the best talent of this city—Cockburn, Jeffrey, Dick Lauder, and others—and made an invitation to a meeting of the St Luke's to be eagerly sought for.

335. Alexander Adam, LL.D., Rector of the High School of Edinburgh from 1768 till 1809. (B.M.) Canvas, 4 ft. 1 in. by 3 ft. 3 in., upright. Painted for fourteen of Dr Adam's pupils; placed many years in the High School; and *presented in* 1860 *to the National Gallery by the survivors, the Right Hon. Sir George Clerk, Bart., of Penicuik, Henry Home Drummond, Esq., of Blair-Drummond, James Campbell, Esq., of Craigie, Wm. Macdonald, Esq., of Powderhall, and John Cockburn, Esq.* This picture has long been reckoned an excellent example of those qualities by which Raeburn's style is distinguished,—breadth and simplicity of treatment. It was well engraved in mezzotint by C. Turner, in 1809, shortly after it was painted. This eminent scholar and teacher was born in 1741, in the parish of Rafford, Morayshire, where his father rented a small farm. His progress at school was so rapid that his father was persuaded to give him a learned education. This required an effort beyond his parents' means; but recommended to the Rev. James Watson, one of the ministers of Canongate, a cousin of young Adam's mother, he was sent to the University of Edinburgh. Maintaining himself chiefly by private teaching, procured through Mr Watson, by rigid economy he went on with his studies, and in the spring of 1760, when only nineteen years of age, after a strict competitive trial, was elected head-master in George Heriot's Hospital, and at the same time he entered himself as a student of divinity. In order to have more leisure for studying, he resigned his situation in the Hospital, after having held it three years and a half, and engaged as tutor in the family of Mr Kincaid, His Majesty's Printer for Scotland, afterwards Lord Provost of Edinburgh. In 1768, Adam was elected Rector of the High School. To the duties of this office he devoted himself with great enthusiasm, besides composing several valuable works for facilitating the study of classic literature. His Latin and English Grammar was adopted as a text-book extensively in Britain and America. In 1780 the degree of LL.D. was conferred on him by the University of Edinburgh. The most important of his works, the "Roman Antiquities," fully established his reputation as a scholar; it was translated into the French, German, and Italian languages, and when published, and for long afterwards, it was accounted the best work on that subject. Dr Adam died in 1809. The works he published prove his high rank as a scholar, while numerous pupils—some of whose names have now become household words,—Dugald Stewart, Sir Walter Scott, Jeffrey, Cockburn, and Brougham—have borne testimony to his eminent

qualifications as a teacher. The high character given of him by Sir Walter is recorded in Lockhart's Life of Scott, vol. i.

423. Portrait of Francis Horner. (See page 63.) (R.M.) Canvas, 2 ft. 6 in. by 2 ft. 1 in. *Bequeathed by Lady Murray.*

458. Portrait of Lord Newton. (B.M.) Canvas, 3 ft. 5 in. by 2 ft., upright. *Bequeathed by Mrs Malcolm Laing, of* 16 *York Place.* Charles Hay of Newton was distinguished for his talent as a lawyer and pleader, and had a very extensive practice at the bar. He passed advocate in 1768, was promoted to the bench in 1806, and died at Powric, Forfarshire, 19th October 1811.

604. Portrait of Neil Gow. Canvas, 4 ft. 3 in. by 3 ft. 4 in., upright. This well known and popular musician and violin player, was born at Inver near Dunkeld in 1727. He was the composer of many Scottish melodies, and, as a performer of a certain class of airs on the violin, he has never been equalled. Although a man of unpretending manners, he yet displayed much independence of character, and being of a genial and happy disposition, his society was courted by all classes of the community. He died at Inver in 1807. His portrait was painted by Sir Henry Raeburn for various noblemen and gentlemen, but this was painted by Sir Henry for his own collection, from which it came to the present proprietor, Robert Salmond, Esq., who has kindly sent it on loan to the Gallery. It has been engraved in mezzotinto by Say.

RAMSAY, Allan. This eminent artist, the son of the poet, was born at Edinburgh in 1713, and commenced his studies at the age of twelve. When about one-and-twenty he seems to have visited London, and had some instructions from a Mr Hyffidg; and in 1736, he left Edinburgh for Rome, where he studied three years. He then returned to Edinburgh, and painted various portraits, but not long afterwards removed to London. He was much patronized by Lord Bute and Frederick, Prince of Wales, and, on the accession of George III., obtained increased Court employment, and was appointed painter to the king. An accomplished linguist, he wrote with great vigour and facility, and was known to be the author of many ingenious pieces in history, politics, and criticism, signed "Investigator," and afterwards collected into a volume: he corresponded with Voltaire and Rousseau, and painted the portrait of the latter for Hume the Historian. Dr Johnson expressed the following opinion of him:—"You will not find a man in whose conversation there is more instruction, more information, or more elegance than in Ramsay's." He died at Dover in August 1784, on his way home from Italy, where he had resided for several years on account of his health.

1. David Hume the Historian. (B.M.) Canvas, 2 ft. 5 in. by 2 ft., upright. Painted in 1766; and engraved by Martin, as a companion to his print of Rousseau, whose portrait was also painted by Ramsay for Hume. *Presented by his grandniece, Mrs Macdonald Hume of Ninewells.*

426. Portrait of the Painter's Wife. (B.M.) Canvas, 30 in. by 24 in., upright. *Bequeathed by Lady Murray.*

REYNOLDS, Sir Joshua, *P.*R.A. This distinguished artist, who was the son of the Rev. Samuel Reynolds, master of the Grammar School of Plympton, Devonshire, was born on 16th July 1723. He was intended for the medical profession, but having, from an early age,

manifested an ardent desire to be a painter, was, in 1741, placed under Hudson, the principal portrait painter of his day. He left Hudson in 1743, and set up as a portrait painter at Plymouth Dock, now Devonport, where he received great encouragement. In 1746 he went to London, and established himself in St Martin's Lane; but on the appointment of Commodore Keppel to the Mediterranean station, he accepted his invitation to accompany him, sailed from Plymouth in May 1749, and, on his arrival at Leghorn, proceeded to Rome. He remained about three years in Italy, most diligently employing his time in visiting the various cities where the chief collections are to be found. In October 1752, returning to London, his works immediately attracted great attention, eclipsing everything that had been done in England since Vandyck's time. On the institution of the Royal Academy in 1768, he was elected President; the honour of knighthood was conferred on him by George III.; and on Ramsay's death in 1784, he succeeded him as painter to the king. He died in his house in Leicester Square, on 23d February 1792, and, after lying in state at the Royal Academy, was interred in the crypt of St Paul's, near the tomb of Sir Christopher Wren, the architect of the edifice. Sir Joshua lived in friendly intercourse with Johnson, Burke, and the leading men of his period. His literary works consist of his discourses, fifteen in number, delivered in the Royal Academy; three essays, contributed to the "Idler," at Dr Johnson's request; notes to Mason's translation of Du Fresnoy's "Art of Painting;" a few notes for Dr Johnson's edition of Shakespeare, and notes of his tour through Flanders in 1781. In these writings there is much valuable information on art, imparted in an admirable manner, though from increased facilities for more careful examination of the works of the older schools, some of the principles then laid down are now acknowledged to be erroneous. His pictures, which are numerous, have been rapidly rising, and at present rank in reputation and value with those of Vandyck and Velasquez. It is supposed that there are nearly 700 engravings from his pictures. Most of them are admirably rendered in mezzotint, and they are in great request.

325. Portrait—Edmund Burke. Small unfinished head-size. (B.M.) Panel, 1 ft. 8 in. by 1 ft. 4 in., upright. *Presented by the Lord Elcho, M.P.* Sir Joshua seems to have had only one or two sittings, when, for some reason or other, he laid aside this portrait; so it has been left in a state in which his manner of commencing a head may be studied with facility, and much useful insight obtained. The firmness and decision with which the features are put in, evince the hand of a master.

425. Portrait of Sir David Lindsay. (B.M.) Canvas, 2 ft. 6 in. by 2 ft., oval. *Bequeathed by Lady Murray.*

ROBERTS, David, R.A., H.R.S.A., was born in Church Lane, Stockbridge, Edinburgh, in 1796. His father was a shoemaker. He was in the habit in afterlife of frequently recurring with gratitude to the manner in which he was brought up by his parents, and reckoned it the chief reason for his success in life. He showed in his boyhood a strong predilection for drawing; and as the trade of a house-painter is one that affords facilities for a kind of training which may lead to the higher path of art, he was apprenticed to Beugo, a house-painter and decorator. He devoted all his spare time to sketching from nature; and after finishing his

apprenticeship, he seems to have turned his attention to scene painting, working in Glasgow, and afterwards in the theatres at Edinburgh. The first pictures he exhibited appeared in the Exhibition of Works by Living Artists at Edinburgh in 1822. He then sent three pictures—"Old Building, Foot of Cowgate," "Interior of Newby Abbey, Dumfriesshire," and "View of the Netherbow, Edinburgh;" his address in the Catalogue was Theatre Royal. After Roberts had acquired fame and wealth, he often spoke of the doubt and anxiety he felt when he sent in his pictures; of his hesitation when he inquired on the opening day if they had been admitted, and his delight when he was informed that they were well placed, and had been purchased at the private view, and he always looked back on this success as the most eventful point in his career. It is right to note the prices these pictures were marked at, as they show his own modest estimate of their worth. The first mentioned brought three, the second five, and the third three guineas. The first two were purchased by Mr Stuart of Dunearn, and the third by Baron Clerk Rattray—both gentlemen of taste, and liberal encouragers of native talent. In those days the modern exhibitions in Edinburgh were not strictly annual; and in the following Exhibition, opened in 1824, there was no work of his. His friend Stanfield, who had exhibited in the Edinburgh Exhibition in 1821,—being the one preceding that to which he had sent his three pictures,—had gone to London, and was working at Drury Lane, and Roberts had followed him, and was engaged to paint at Covent Garden. Both, however, had in view a higher walk of art; and in 1826–1827, and subsequent years (an interval of several years occurring after 1827, when he went abroad), Roberts exhibited, with marked success, in the Royal Academy, with the Society of British Artists, and in the Exhibitions of the Royal Scottish Academy, which was founded when he was away on his travels. He visited Spain, the Holy Land, Syria, Idumea, Arabia, Egypt, Italy and other celebrated parts of Europe, the result being stores of sketches and studies, from which he produced numerous highly interesting and successful illustrated works, and painted many effective and striking pictures. The Associateship of the Royal Academy was awarded to him in 1839, and he was elected Academician in 1841. He died suddenly in London on 25th November 1864. His death was feelingly commented on by all the leading journals. The following extract from the notice in the "Times," touches with considerable discrimination on his merits as an artist:—"He was certainly the best architectural painter that our country has yet produced. In this department of art, indeed, he stands almost alone among us, the artist who comes next to him being Samuel Prout, the water-colour painter, who died in 1852. Probably the chief reason why he stands so nearly alone is, that the artist who has an eye for the picturesque in architecture naturally becomes an architect, and will not be content to make pictures of architecture. Mr Roberts had a wonderfully quick eye for all striking effects of architecture, and transferred them to his canvas with great ease. Nothing can be more effective than his views of cathedral interiors, lit up with the magnificent pageants of the Roman Catholic religion. He gave a grand broad effect, a truthful general result, and did not much trouble himself with minuteness of workmanship. In this respect one is apt, now and then, while looking at his pictures, to remember the scene-painter; but, in point of fact, minuteness of work would be misplaced in an architectural painting, and there, if anywhere, the artist may be allowed to generalize. In this broad style of treatment,

Mr David Roberts was particularly happy, and he could be very prolific. He painted quickly and he painted much. His pictures were snapped up at heavy prices. If he fell short of genius, he was nevertheless a man of rare ability, of sturdy industry, and of admirable tact. Like many Scotchmen, he spoke slow, with a broad accent, and gave one in conversation the idea of a slow-working intellect. In his art, however, there was nothing slow or drawling. Whatever he did he did quickly, sharply, and with marked vigour. Apart from the interest which attaches to him as an artist, and which is to be measured by the amount of his actual achievement, there is another interest which belongs to his career, and which is to be measured by the amount of difficulties he had to overcome. He who began as a humble house-painter, and ended as a Royal Academician, has not a little to boast of. He, too, belongs to that proud phalanx of men whose biographies touch most keenly all young ambition —the self-made men, who, from small beginnings, have fought their way upwards to fame, to wealth, and to station."

Roberts was noted for goodness of heart; he was attentive and kind to his parents and relatives, and has often assisted rising talent, and early friends who had met with misfortune. In the notice of his death in "The Scotsman," it is justly stated that "he was not the man willingly to sever old associations; on the contrary, he warmly cherished them; and scarcely a year passed in which he did not renew his familiar intercourse with his friends in Scotland by making his appearance amongst them—a most welcome, genial, and honoured visitor. His attachment to Edinburgh was peculiarly strong; and every time he came back for a brief sojourn in his own romantic town, he delighted to wander and linger with fond affection among the haunts of his boyhood, recalling to those who had the pleasure of accompanying him in these quiet rambles and excursions, many curious reminiscences of his early days."

He was a steady supporter of the Royal Scottish Academy, not only in its early days, but after it had attained maturity,—a fact proved by the works he contributed to these exhibitions, and the valuable presentation picture, No. 116.

116. Rome—Sunset, from the Convent of San Onofrio. (R.S.A.) Canvas, 14 ft. by 7 ft., oblong. *Presented by Mr Roberts in* 1857.

Rome, thine imperial brow
Never shall rise;
What hast thou left thee now?
Thou hast thy skies.

Thou hast the sunset's glow,
Rome, for thy dower,
Flushing tall cypress bough,
Temple and tower.

492. See Scott Drawings, p. 116.

ROSS, Robert Thorburn, R.S.A. Native of Edinburgh.

598. Asleep. (R.S.A.) Canvas, 2 ft. 6 in. by 2 ft. 1 in., oblong.

RUNCIMAN, John, born in Edinburgh in 1744, died in Naples in 1768. His career was so short that he executed few works, but these were of the highest promise. The pictures he painted are small; they evince fine feeling, and a quality of colour not often seen in works of artists of the period. He was also an accomplished etcher. One of his etchings is a view of the Netherbow Port, Edinburgh, which is executed with great dexterity, the figures introduced being full of character. Alexander, his elder brother (born, 1736—died, 1785), also studied in Italy, and, on his return, settled in Edinburgh, and practised his

art there for many years. Penicuick House was adorned by him with subjects from Ossian, and he painted various Scripture pieces for the Episcopal Chapel in the Cowgate. He was an artist of very considerable talent, and etched a number of designs, which evince much freedom and taste. As Master of the Drawing School of the Board of Trustees, he influenced very favourably the taste for art in Scotland.

5. John Runciman; painted by himself. (B.M.) Canvas, 2 ft. 6 in. by 2 ft., upright. *Presented by Robert Chambers, Esq.*

58. King Lear in the Storm. Panel, 2 ft. by 1 ft. 5½ in. *The Property of David Laing, Esq.*

SANDERS, George (who executed the studies in water colours, Nos. 387 to 412 inclusive, and the miniature, No. 386) was born at Kinghorn, Fifeshire, in 1774, and educated in Edinburgh. Having evinced great aptitude for drawing, he was apprenticed to Smeaton the coach-painter, a man of considerable taste; and after leaving him, was employed principally in painting miniatures, and teaching drawing. He also, at an early period of his career, painted a panorama of Edinburgh, taken from the guardship in Leith Roads. Sanders practised his profession in Edinburgh till about 1807. He was then aged thirty-three, and had risen very considerably in his profession. Among his employers were the Earl of Wemyss, Sir William Cumming-Gordon, and Campbell of Islay, and, by their advice, having gone to London, he took the lead among the miniature painters of the day, being exclusively employed by the highest people in the land. Among these, the Princess Charlotte, who honoured him with sittings in his own studio, the poet Byron, and other celebrities. About the year 1812, he seems to have turned his attention almost entirely to painting life-size portraits in oil, and in this department, his works were in great demand, though his prices were high, being for a head-size 150 guineas, 250 guineas for a half-length, and for a full-length as much as £400—while for a portrait of the Marquis of Londonderry with a favourite charger, he was paid £800. When Sanders began to paint in oil, he frequently visited the Continent, for the purpose of studying the best works of the Dutch and Flemish schools, and the drawings in the Gallery were made on these occasions. He exhibited only once at the Royal Academy, and he did so at the earnest request of the Duchess of Gordon. The pictures he then sent were the Duke of Gordon's portrait in the Highland dress, and a portrait of the Duke of Rutland. His forte seems to have been miniature painting, but he aimed at large portraits in oil, and fancy subjects, for which he made numerous studies; but it is probable that the opinions of his brethren in art being more in favour of his miniatures than his other works, he was piqued, became estranged from the general body of the profession, and declined being a candidate for academic honours. He died in London in 1846.

386. Miniature Portrait of a Lady (B.M.) Nos. 387 to 412 inclusive are studies in water colours, most of them from the best pictures of the Dutch and Flemish schools. They are a portion of the bequest to the Gallery by the late William Tassie (see page 121).

The dimensions noted are those of the original pictures from which the studies are made.

387. The Night Watch. 13 ft. by 14 ft. 6 in.—*Rembrandt.* In the Gallery at Amsterdam. The name ("La ronde de nuit") has long been

given to this picture; but it evidently represents a festival of the civic guard, headed by their Captain, Frans Banning Cock (the centre figure in black), and their Lieutenant, Willem Van Ruijtenberg. The figures in the foreground are life-size. Signed and dated 1642.

388. The Five Syndics of the Corporation of Woollen Drapers of Amsterdam and their Attendants. 5 ft. 11 in. by 9 ft.—*Rembrandt.* In the Gallery at Amsterdam. This picture and the Night Watch are two of Rembrandt's most celebrated works. In the Catalogue of the Gallery, they are stated to be the property of the city of Amsterdam. Signed and dated 1661.

389. Susanna at the Bath. 1 ft. 6½ in. by 1 ft. 3 in.—*Rembrandt.* In the Gallery at the Hague.

390. Potiphar's Wife accusing Joseph. Formerly in the possession of Sir Thomas Lawrence, *P.*R.A., after whose decease it was sold at Messrs Christie and Manson's for 570 guineas.—*Rembrandt.*

391. The Entombment. 9 ft. by 6 ft.—*A. Vandyck.* Painted for the Church of the Beguins, and now in the Gallery at Antwerp.

392. The Entombment. A Triptic. 4 ft. 1 in. by 3 ft. 3 in.—*Rubens.*

The Virgin and Child (first wing).
4 ft. 1 in. by 1 ft. 5 in.
St John the Evangelist (second wing).

This triptic, now in the Gallery at Antwerp, was at one time in the Cathedral, as the monument of the merchant Michelsens and his wife.

393. The Incredulity of St Thomas. A Triptic. 4 ft. 7 in. by 3 ft. 11 in.—*Rubens.*

Portrait of Nicolas Rockox (first wing).
4 ft. 7 in. by 1 ft. 9 in.
Portrait of Adrienne Peres, his wife (second wing).
4 ft. 7 in. by 1 ft. 9 in.

Rockox was the intimate friend of Rubens. He held various civic appointments; and, when first Burgomaster of Antwerp in 1660, presented to the Church of the Recollets the famous picture of the Crucifixion, now in the Gallery at Antwerp (see No. 324 of Catalogue); and, as Hoofdman or chief of the Brotherhood of Arquebusiers, was instrumental in getting that body to commission, for their chapel in the Cathedral, the still more celebrated work of the Descent from the Cross. The above triptic was placed by Rockox in his family chapel in the Church of the Recollets, and finally deposited in the Gallery at Antwerp, on being reclaimed from the Louvre in 1815.

394. St Ann instructing the Virgin; St Joachim standing behind them. 7 ft. by 4 ft. 6 in.—*Rubens.* Painted for the Minor Carmelites. Reclaimed from the Louvre in 1815, and placed in the Gallery at Antwerp.

395. Holy Family, in which a Paroquet on a column is introduced. 5 ft. 2 in. by 6 ft. 1 in.—*Rubens.* Presented by Rubens, in 1631, to the Academy or Brotherhood of St Luke, of which he was a director. He also, on his election (as was usual), presented a chair, covered with red leather, on the back of which his name and the date are inscribed. This chair is still preserved in the Academy.

396. The Virgin and Infant Saviour, with Saints. 8 ft. 6 in. by 7 ft. —*Rubens.* This admirable work is in the Church of St Jaques at Antwerp, in the chapel in which is the tomb of the artist, and is said to have been placed there by his widow. Sir Joshua Reynolds, in his "Journey to Flanders and Holland," makes the following remarks on this picture:—"Behind the choir is the chapel of the family of Rubens.

The subject of the altar is the Virgin and Infant Christ, St Jerome, St George, Mary Magdalen, and other saints, male and female. Under the character of St George, it is supposed, is Rubens' own portrait; and Mary Magdalen and the saint near her are said to be portraits of his two wives. For effect of colours this yields to none of Rubens' works, and the characters have more beauty than is common with him. To a painter who wishes to become a colourist, or learn the art of producing a brilliant effect, this picture is as well worth the studying as any in Antwerp. It is as bright as if the sun shone on it."

397. Susanna and the Elders.—*Rubens.* Probably one of the three pictures in the catalogue of his effects made up after his decease in 1640, and sold privately in detail.

398. The Court Yard of a Cabaret. Peasants drinking and smoking. 16 in. by 12 in.—*A. V. Ostade.* This admirable specimen of the painter is in the Gallery at Amsterdam. It is dated 1671.

399. Dutch Interior, with Figures. $10\frac{1}{2}$ in. by 9 in.—*A. V. Ostade.*

400. Dutch Interior, with Figures. $10\frac{1}{2}$ in. by 9 in.—*A. V. Ostade.* The above two pictures, dated 1671, are described in Smith's Catalogue as being in the collection of (Alex. Baring, Esq.) Lord Ashburton.

401. A Lady Writing a Letter, a Servant waiting her orders. $9\frac{1}{4}$ in. by 8 in.—*Francis Mieris.* This exquisite picture was purchased for the Gallery at Amsterdam, in 1808, from the Vander Pots collection, at the price of 2625 florins, £182.

402. Maternal Instruction. 2 ft. 2 in. by 2 ft. 4 in.—*Terburg.* A duplicate, with some slight variations, of the picture in the Gallery at Amsterdam, in which a dog is introduced. It was formerly in the Lubbeling collection, and is engraved by Wille, under the title of "L'Instruction Maternelle," now in the collection of Lord Wharncliffe.

403. An Interior, with Figures of a Woman and a Girl—effect of sunlight. 2 ft. 2 in. by 1 ft. $11\frac{1}{2}$ in.—*Peter de Hooge.* In the Gallery of Amsterdam. The works of this artist are remarkable for truth in rendering the effect of sunshine.

404. A Lady arranging the Hair of a Child. 1 ft. 6 in. by 1 ft. $2\frac{3}{4}$ in. —*Gaspar Nelcher.* The original is in the Gallery at Amsterdam, and one of the most finished works of the artist.

405. The Repast. 1 ft. $1\frac{1}{2}$ in. by $11\frac{1}{2}$ in.—*Gabriel Metzu.* In the Gallery at Amsterdam.

406. An Old Man in his Study.—*Bega.* In the Gallery at Amsterdam.

407. A Traveller halting at an Inn. 1 ft. 5 in. by 1 ft. 1 in.—*Karl du Jardin.* In the Gallery at Antwerp.

408. The Annunciation.—*Paul Veronese.*

409. Portraits (full-length) of the Prince of Wales and his Sister, Mary Henrietta Stuart, children of Charles I.—*A. Vandyck.* In the Gallery at Amsterdam.

410. A Lady tuning a Guitar. In the background, three persons are playing at cards.—*Francis Mieris.* In the Gallery at Amsterdam.

411. Portrait of a Burgomaster seated at a Table.

412. A Lady playing on a Guitar.—*Ph. Van Dyck.* In the Gallery at the Hague.

SCOTT, DAVID, R.S.A., was born in Edinburgh in 1806. His father was an engraver, and at a time when engraving, as a fine art, was not much encouraged in Scotland, made most praiseworthy efforts to elevate

it, and reared many able pupils, among whom were the Burnets, James Stewart, and Horsburgh. Scott's father intended that his son should be an engraver, but he had a decided aversion to that branch of art, and soon left it for painting. In 1830 he became a member of the Royal Scottish Academy, and was a regular contributor to the exhibitions till the year of his death, which took place at Edinburgh in 1849, his last and most important work, Vasco de Gama, then being exhibited. He visited Italy in 1832–34. Scott had a poetical imagination, and high aspirations in art. A memoir of him, written with deep feeling, by his brother, W. B. Scott, also a painter, was published in 1850.

115. A Vintager. (B.M.) Canvas, 3 ft. 9 in. by 2 ft. 2 in., upright. *Presented by Andrew Coventry, Esq.*

210. Ariel and Caliban. (R.S.A.) Canvas, 3 ft. 10 in. by 2 ft. 3 in. upright.

SCOTT DRAWINGS, THE.

The Drawings 460 to 511 inclusive, were bequeathed verbally to the Trustees of the National Gallery by the late John Scott, Esq., of the firm of Messrs Colnaghi, Scott, and Co., Pall Mall, East, London; and the bequest has been carried out by his widow, Mrs Caroline Scott, in the most liberal spirit, and with the earnest desire of making it a worthy memorial of one who was endowed with great natural taste for art, which had been highly cultivated and extensively exercised, and who cherished a warm feeling to Scotland, as the country of his father, and with which all his life he himself had been connected by numerous friendly ties.

Mr Scott was the second son of John Scott, editor of the "Champion," a weekly political and literary journal, and of the well-known "London Magazine"; author of "A Visit to Paris in 1814. Third Edition. London, 1815;" "Paris Revisited in 1815. Second Edition. London, 1816,"—and a posthumous volume of Sketches of Manners, Scenery, etc., in the French Provinces, with an essay on French literature. He was closely connected in literary labours with, and highly respected by, many of the most distinguished public and literary men of the day, Henry Brougham, Sir James Mackintosh, Charles Lamb, De Quincey, Hood, Hazlitt, Thomas Carlyle, and others. His death, from a duel, on the 17th February 1821, created a great sensation, and called forth feelings of deep regret from all parties. Born in Aberdeen in the year 1785, he, by talent and energy, after a hard struggle, had forced his way into a good position in London, when he was suddenly cut off at the early age of thirty-seven, leaving a widow (daughter of Mr Paul Colnaghi, the highly respected founder of the well-known firm), a daughter, and John, in whose name this series of drawings is now added to the collection in the Gallery. John Scott, junior, was born in London on 4th April 1816, and was educated at the Charterhouse along with the late lamented John Leech (of "Punch"), and other men of talent, whose friendship he retained through life. Brought up to the business of his grandfather, and afterwards partner in the firm, his whole life was spent among works of art, and on account of his acknowledged taste, judgment, and strict integrity, he had numerous transactions with the highest class connoisseurs and purchasers of fine-art treasures. For some years past he had been in delicate health, and had passed the winter at Nice, apparently with benefit, anxiously tended by Mrs Scott, but died at Avignon on his way home, on 17th May 1864.

SUPPLEMENT.

NASMYTH, PATRICK.

611. Glenshira. Canvas, 3 ft. by 2 ft. 4 in., upright. *The Property of R. M. Smith, Esq.*

KIRKUP, S.

460. Portrait of John Scott, Esq., Editor of the "Champion," etc. Cabinet-size, in chalk. (B.M.) 7 in. by $5\frac{3}{8}$ in., upright.

HORRAK.

461. Portrait of the late John Scott, Esq. (of Colnaghi, Scott, and Co.) Drawing in chalk. Life-size. (B.M.) 22 in. by 18 in., upright.

GAINSBOROUGH, THOMAS, R.A. (See page 73.)

462. Ploughing. Drawing in black lead pencil. (B.M.) $7\frac{3}{4}$ in. by 6 in., oblong.

FLAXMAN, JOHN, R.A. (See page 72.)

463. Illustration from Homer. Drawing in china ink. (B.M.) $16\frac{1}{4}$ in. by $10\frac{3}{4}$ in., oblong.

NASMYTH, PATRICK, was born at Edinburgh in 1786 or 1787. He was the son of Alexander Nasmyth, the landscape painter, and carried to much higher excellence the style of art which his father practised. He removed to London when about twenty years of age, but frequently visited the place of his birth, and was a member of, and contributed largely to the Exhibitions of the Society of Associated Artists, Edinburgh, which was commenced in 1808. He died at Lambeth, London, 17th August 1831. His works evince a fine feeling for nature, and are remarkable for sharp and delicate execution. They were always admired, and are now highly valued. No. 464, though only a drawing in black lead pencil, is executed with much feeling, and well illustrates his style. He painted with his left hand, his right having been injured when a youth.

464. Heath—with Leith Hill, Dorking. A drawing in black lead pencil. (B.M.) $13\frac{1}{4}$ in. by $9\frac{1}{2}$ in., oblong.

DYCE, WILLIAM, R.A. (See p. 65.)

465. Madonna and Child. Drawing in black lead pencil. (B.M.) $7\frac{1}{4}$ in. by $5\frac{1}{4}$ in., upright.

LANDSEER, SIR EDWIN, R.A.—Native of London.

466. Lions and Lioness. Drawing in black lead pencil. (B.M.) 11 in. by 8 in., oblong.

PROUT, SAMUEL, was born at Plymouth in 1783. He evinced a taste for art at an early age, and devoted himself with great assiduity to the study of nature. Having been introduced to Britton, the antiquary, he was engaged to accompany him to Cornwall to make drawings for his "Beauties of England and Wales." These drawings being shown in London, led to his settling there. He died in 1852, after acquiring a high position in art, being acknowledged as one of those who raised the school of water colours so high in this country; and this he did, not only by his pictures, but by numerous publications, in which he enunciated the principles of "Freedom of Execution and Breadth of Effect in Landscape Painting," accompanied by illustrations, remarkable for their clearness and force.

467. Andernacht on the Rhine. Drawing in black lead pencil. (B.M.) $14\frac{1}{2}$ in. by $10\frac{1}{4}$ in., oblong.

DANBY, Francis, A.R.A., born in the county of Wexford, Ireland, in 1793; studied under O'Connor, a landscape painter in Dublin, and for a considerable time taught water colour drawing at Bristol. A picture by him of Sunset at Sea after a Storm, exhibited at the Royal Academy in 1834, at length attracted public attention; he removed to London, and exhibited a still more remarkable work,—"The Delivery of Israel out of Egypt,"—which procured for him his Associateship in the Academy. Several of his works are in the manner of John Martin's extraordinary compositions; but all exhibit a poetic feeling and sentiment peculiar to himself. He died in 1861.

468. Landscape Composition. Drawing in sepia. (B.M.) $10\frac{1}{4}$ in. by $6\frac{1}{2}$ in., oblong.

CRISTALL, Joshua, was born at Truro, Cornwall, 8th August 1768. His father, a Scotchman, was captain of a merchantman; his mother, a native of Cornwall. It was intended that young Cristall should follow his father's occupation, but he was not robust enough. He showed at an early age a strong bias for art; was at first placed with Mr Turner, of the Potteries, near Bromley, Salop, and at length entered as a student at the Royal Academy, where he made the acquaintance of Fuseli, Turner, Mulready, J. and C. Varley, G. Barrett, W. Havell, and others, and along with the four last named, and W. J. Gilpin, J. Glover, R. Hills, J. Holworthy, J. C. Nattes, F. Nicholson, W. H. Pyne, S. Rigaud, S. Shelly, and W. F. Wells, founded the original Society of Painters in Water Colours, whose first Exhibition was opened to the public on 22d April 1805. In this society, so influential in fostering this national branch of art, Cristall took a leading part, and was a steady contributor to its Exhibitions. He died in 1847, and the following notice of him, written with much feeling and judgment, is from the "Art Journal" of that year:—"This veteran artist, one of the original founders of the Society of Painters in Water Colours, and during many years the president of that institution, died on the 18th of the past month (October), at his residence at St John's Wood, in the 80th year of his age. His name has been for a very long period associated with our school of water colour painters, which, at its earliest period, stands connected with Girtin, the younger Barret, the late John Varley, and J. M. W. Turner, R.A. For many years Mr Cristall resided at Goodrich, in Herefordshire, from the neighbouring scenery of which a very large portion of his pictures was painted. Some of his favourite subjects were the Welsh and Scotch female peasantry, whom he sketched in all their varied occupations—carrying ferns, drawing water, tending cattle, gleaning, etc. Occasionally his pencil sought the imaginative in the poetry of Virgil and Shakespere, but with less success than in the more simple pastoral subjects. We recollect, however, a large picture of 'Titania and her Train,' exhibited in 1828, which displayed much beauty of composition and excellent colouring. He also executed several drawings in conjunction with Mr Barret, who painted the landscape portion of the work. In comparing Mr Cristall's later drawings with those of contemporary artists, they appear weak and ineffective; but it must be remembered that he was literally and actually of the *old* school, eschewing all the meretricious aids of body colours, and other modern *improvements*, which trench so closely on oil painting as to be scarcely distinguishable from it. He loved his profession most

ardently; and his works, despite a certain degree of conventionalism, might serve as examples to more daring, but less experienced minds. Mr Cristall's manners in private life were such as to endear him to a large circle of friends; they were kind, gentle, and unaffected." The late Mr John Scott had a high opinion of Cristall as a water-colour painter; and for this reason, and perhaps also on account of his Scottish extraction, specially bequeathed the following works by him to the National Gallery here :—

469. Landscape Composition with Figures—subject, Latona and the Peasants of Caria. (B.M.) 42 in. by 28 in., oblong.

470. The Grove of Academia—Plato Teaching. (B.M.) 16 in. by 12 in., oblong.

471. Landscape Composition, with Classical Figures. (B.M.) $11\frac{1}{4}$ in. by $7\frac{3}{4}$ in., oblong.

472. Landscape Composition, with Classical Figures. (B.M.) $13\frac{1}{4}$ in by 9 in., oblong.

473. Landscape Composition, with Classical Figures. (B.M.) $10\frac{3}{4}$ in. by $8\frac{1}{2}$ in., oblong.

474. Landscape Composition, with Classical Figures. (B.M.) $19\frac{1}{2}$ in. by $15\frac{1}{4}$ in., oblong.

475. Coast Scene, Hastings, with Figures. (B.M.) $22\frac{1}{2}$ in. by $16\frac{1}{2}$ in., oblong.

476. Coast Scene, Fishermen—The Sailing of the Fleet. (B.M.) 26 in. by $15\frac{1}{2}$ in., oblong.

477. The Fisherman's Return. (B.M.) $15\frac{1}{4}$ in. by $13\frac{1}{2}$ in., upright.

478. Peasant Girl at a Well—Scene in Barmouth, North Wales. (B.M.) 12 in. by 8 in., upright.

479. Caldwell Rocks, on the Wye. (B.M.) 13 in. by 9 in., oblong.

480. Various Studies and Sketches from Nature, in one frame. (B.M.)

481. Various Studies and Sketches from Nature, in one frame. (B.M.)

510. Various Studies and Sketches from Nature, in one frame. (B.M.)

511. Various Studies and Sketches from Nature, in one frame. (B.M.)

GIRTIN, Thomas, born in 1775, was a pupil of Edward Dayes, and, following the bent of his genius, in a short time attained, among the founders of the English school of water colour, to such eminence, that he is generally classed next to Turner, with whom he was on terms of intimacy, the one influencing and vieing with the other while studying nature. He died at the early age of 27, on the 9th of November 1802, leaving, even during his brief career, works that strikingly illustrate his high talent as an artist.

482. A View of Westminster, south bank of the Thames. (B.M.) Water colours. $18\frac{1}{2}$ in. by $11\frac{1}{2}$ in., oblong.

483. Study of a Sloop. (B.M.) 19 in. by $11\frac{3}{4}$ in., oblong.

484. Study of a Sloop. (B.M.) $18\frac{1}{2}$ in. by $11\frac{1}{2}$ in., oblong.

EDRIDGE, H., born in 1768, died in 1821.

485. Coast Scene, with Figures. (B.M.) $14\frac{1}{2}$ in. by $8\frac{1}{2}$ in., oblong.

WILKIE, Sir David. (See p. 127.)

486. Lady and her Daughter, in Foreign Costume. (B.M.) 15 in. by 11 in., upright.

COTMAN, John Sell, born in Norwich about 1780. He painted in water colours, and engraved and published several well-known architectural and archæological works, the most important and valuable of which, the "Architectural Antiquities of Normandy," was published in 1820. He latterly resided in London, and held the appointment of teacher of drawing in King's College, London. He died in 1843.

487. Jumiejes, Rouen. (B.M.) 13¾ in. by 10¾ in., oblong.

COLLINS, William, R.A., was born in London in 1788. He received some instructions from Morland, entered as a student of the Academy at an early age, and commenced to exhibit when he was 21. He met with much success; in 1815 was elected Associate, and Academician in 1820. He was very successful in painting coast scenes with figures; these were rendered with much feeling, for what is quiet and pleasing in nature; were always much sought after, and are still increasing in value. After his reputation was established, he travelled on the Continent for two years, and tried to change his style, and paint, what some thought, a higher range of subjects. He, however, failed in this, and after some years wisely resumed the style of art by which he had raised himself to the conspicuous place he had attained as an artist. He died in 1847.

488. Coast Scene. (B.M.) 7¾ in. by 7¼ in., upright.

DEWINT, P., was a painter in water colours of great reputation in London. His works are remarkable for breadth and depth of tone, and he is justly reckoned among those who have carried pure water colour painting to its highest excellence. He died on 30th June 1849, in his 66th year.

489. Freshwater Bay. (B.M.) 16 in. by 11 in., oblong.

WALTER, died in 1849.

490. Ploughing. (B.M.) 15 in. by 9½ in., oblong.

COX, David, was born in Warwickshire in 1783, and died on 7th June 1859, at his house at Harborne Heath, near Birmingham. He was many years a member of the Old Water Colour Society, and, among the works of its contributors, his were always singularly attractive, and in great request, on account of their broad and effective treatment and harmonious colouring, which high qualities he produced in the simplest manner in pure water colours, without the aid of body colours and other appliances much resorted to lately in the water colour school.

491. Landscape. (B.M.) 10½ in. by 7½ in., oblong.

ROBERTS, David, R.A., H.R.S.A. See p. 106.

492. Valetta—Malta. (B.M.) 34½ in. by 12½ in.

HARDING, J. D.—Native of .

493. Landscape. (B.M.) 14 in. by 8 in., oblong.

CATTERMOLE, George.—Native of Norfolk.

494. Interior, with Figures, Armour, etc. (B.M.) 11¼ in. by 8¾ in., oblong.

LEWIS, John F. (See p. 87.)
495. Gibraltar. (B.M.) 14½ in. by 10½ in., oblong.
496. Roman Contadina at her Devotions. (B.M.) 16 in. by 11½ in., upright.

NASH, Joseph.—Native of .
497. Hall at Boddington. (B.M.) 14¾ in. by 13 in., upright.

ELMORE, A., R.A.—Native of Clonakilt, county of Cork.
498. The Sonnet. (B.M.) 6¾ in. by 6 in., upright.

WEST, Joseph.—Native of .
499. Scene from Romeo and Juliet. (B.M.) 7 in. by 5½ in., oblong

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WYLD, W.—Native of .
500. View of Venice. (B.M.) 8½ in. by 5¼ in., oblong.

SMYTH, Coke.—Native of .
501. Palace of the Doge, Venice. (B.M.) 16¼ in. by 3¾ in., oblong.
502. The Roman Catholic Church, Dresden. (B.M.) 13¾ in. by 10 in., upright.

SIMPSON, W.—Native of Glasgow.
503. Camp Division, Crimea. Sketched from Nature. (B.M.) 18½ in. by 10 in., oblong.

BEVERLEY, W.—Native of .
504. Beach at Scarborough. (B.M.) 12¼ in. by 4¾ in., oblong.

KNELL.—Native of .
505. Vernon Frigate, Malta. (B.M.) 13½ in. by 9¼ in., oblong.

CALLOW, W.—Native of .
506. Ships of the Line under Sail. (B.M.) 14½ in. by 10 in., oblong.

FRIPP, G. A.—Native of .
507. River Scene. (B.M.) 14 in. by 10 in., oblong.

ISABEY.—French School.
508. Fishing Boats. (B.M.) 15½ in. by 12 in., upright.

PREZIOSI, of Constantinople.
509. Turkish Letter Writer. Drawing in chalk, and body colour. (B.M.) 11¾ in. by 14 in., upright.

SCOUGALL, John, is supposed to have been born in Leith. He painted in the latter half of the seventeenth century. It is generally said that there were two painters of this name—John, the elder Scougall, and his son George; that the former flourished in the reign of James VI., who employed him, and presented him with a ring, in testimony of his approbation of a portrait he painted of Prince Henry. The portrait of this artist in the Gallery (No. 535), is represented holding a ring in his

hand; the costume is of the latest period of Vandyck. A portrait by Scougall, of Sir Archibald Primrose, Lord Clerk-Register, in the possession of the Earl of Rosebery, bears date 1670; and two portraits at Penicuik House, of ancestors of the Clerk family, are dated 1674. The style of these works is similiar to that of this portrait of Scougall, and, from the costume and dates, it is evident that they are not the works of an artist of the period of James VI. As works of art, these portraits are much superior to several pictures in Leith which are ascribed to one of the Scougalls, but are evidently weak imitations in the style of Lely. The inference, therefore, seems to be, that the period of the elder Scougall dates after the middle of the seventeenth century, and that of the younger Scougall, a much inferior artist, at the end of that and the beginning of the following century.

535. Portrait of John Scougall; painted by himself. (B.M.) Canvas, 2 ft. 1½ in. by 1 ft. 8 in., upright. *Bequeathed by the late John Scougall, Esq., Merchant, Leith, a descendant of the painter.*

SIMSON, William, R.S.A., was born in 1800, at Dundee. He was educated under Andrew Wilson, at the Trustees' Academy, Edinburgh, and showed great talent in his landscapes and sea-pieces, in which he generally introduced figures, touched in a very spirited manner. Having visited Italy in 1835, he settled in London, on his return in 1838, and devoted himself chiefly to figure subjects. Though he executed several good works of this class, it is much to be regretted that he abandoned landscape painting, as he possessed so true a feeling for nature, and such admirable execution, that had he devoted himself to it exclusively, he would have attained the highest eminence in that walk. He died in London in 1847.

83. Solway Moss—Sunset. (R.S.A.) Canvas, 3 ft. by 2 ft. 1 in., oblong.

87. Landscape. (R.S.A.) Canvas, 17 in. by 11 in., oblong.

367. The Twelfth of August. Sporting in the Highlands. (B.M.) Panel, 15½ in. by 9½ in., oblong. *Presented by Mrs Williams.*

368. Scene in Holland, with Figures. (B.M.) Panel, 15½ in. by 9½ in., oblong. *Presented by Mrs Williams.*

373. Interior of a Cottage at Killin, with Figures. Coloured on the spot—water colours. (R.S.A.) 11½ in. by 10 in., oblong. *Presented by George Simson, Esq., R.S.A.*

520. Passage Boats becalmed on the Maese at Dort. (R.I.) Panel, 12 in. by 17 in., oblong. Exhibited by the artist in the Exhibition of the Royal Institution at Edinburgh, in 1827.

SMITH, Colvin, R.S.A.—Native of Forfarshire.

32. The Honourable John Hope, Lord Justice-Clerk, when Dean of Faculty. (R.S.A.) Canvas, 2 ft. 5 in. by 2 ft., upright.

337. Portrait of Viscount Melville, F.R.S., P.C., K.T., etc. (B.M.) Canvas, 4 ft. 1 in. by 3 ft. 5 in., upright. *Presented by William Hope, Esq.* Robert Dundas, Viscount Melville, Baron Duneira, was born 14th March 1771, and succeeded his father, the first Viscount, in 1811. He filled various important State Offices—among others, those of President of the Board of Controul, Chief Secretary for Ireland, First Lord of the Admiralty, Lord Privy Seal in Scotland, Governor of the Bank of Scotland, and Chancellor of the University of St Andrews. He gave his

talent and influence to various public matters specially affecting Scotland. He represented Mid-Lothian before he succeeded his father; and the erection of the present building for the Scottish National Gallery was one of the various measures in which he took an interest. He died on 10th June 1851. A bronze statue of his Lordship, the work of John Steell, Esq., R.S.A., has been placed in Melville Street.

603. Portrait of Lieutenant-General Sir Ralph Abercromby. Canvas, 8 ft. 1 in. by 5 ft. 1 in., upright.

This distinguished soldier was the oldest son of George Abercromby of Tullibody, and was born at Menstrie House, Clackmannanshire, on the 7th of October 1734. His father seems to have been more than usually careful about his education. He sent him first to Rugby, and, on his leaving that, entered him as a student at the University of Edinburgh, from which he went to finish at Göttingen. He joined the 3d Dragoon Guards as cornet in 1756, and became lieutenant in the same regiment in 1760. He obtained a company in the 3d Horse in 1762, of which he was made major in 1770, and lieutenant-colonel in 1773. He was raised to the rank of colonel, and appointed to the 103d Foot in 1781; and at the peace of 1783 was put upon half-pay. From the year 1774 till 1780, he was member of parliament for Kinross-shire. The rank of major-general was conferred upon him in 1787, and he was next year given the command of the 69th Foot, from which he was moved to the 6th Foot in 1792, afterwards to the 5th Foot, and from this, in 1796, to the Scots Greys. When the French revolutionary war broke out, the local rank of lieutenant-general was conferred upon him, and in this capacity he served in Flanders and Holland, acting under the Duke of York, with great distinction in the campaign 1794-95. The affair of Cateau took place in 1794, on which occasion he commanded the advanced guard, when the French general was taken prisoner, and thirty-five pieces of cannon were captured. In the reverses which followed, when he was second in command, the British army would have been entirely destroyed, had it not been for his masterly management. Notwithstanding a severe wound he had received at Nimeguen, he conducted this retreat through Holland during a particularly severe winter, with the utmost patience and perseverance, until his forces reached Bremen, where they embarked for England. To check the successes of the French in the West Indies, an army was sent out, of which he was appointed commander-in-chief. His successes were of the most brilliant description. Before his return home, he was made governor of the Isle of Wight, with the honour of the order of the Bath, and the colonelcy of the Scots Greys. In 1797 he was raised to the rank of lieutenant-general, and made governor of Fort George and Fort Augustus. He was now appointed to the command of the forces in Ireland, a post requiring the greatest vigilance and circumspection; but being at this time made commander-in-chief of the forces in Scotland, he transferred his headquarters to Edinburgh. In the year 1799, an expedition was planned to restore the Prince of Orange as Stadtholder of Holland; Sir Ralph had the command. The Duke of York was afterwards sent out as commander-in-chief, under whom Sir Ralph served, and, as usual, distinguished himself. In June 1800, he was appointed to command the troops sent out to Minorca, on a secret expedition. Arriving there on the 22d of June, they were next day embarked for Leghorn, where they were not allowed to land; some were then sent to Malta, the rest returning to

Minorca. The troops again embarked, and were brought by the transports to the Bay of Gibraltar, from thence they were sent to the Bay of Tetuan, and then to Cadiz, where, after the most conflicting orders from home, they were landed. They were next sent, the one part under Sir James Pulteney, to Portugal, and the other to Malta; this was about the middle of November. It was now resolved that a determined attempt should be made to drive the French out of Egypt, and Sir Ralph was appointed commander-in-chief. He embarked at Malta on the 20th of December, and effected a landing at Aboukir Bay on the 8th of March 1801, but only after a severe conflict with the French. On the 18th, General Menou, commander-in-chief of the French, having arrived from Cairo with 9000 men, the battle of Alexandria was fought, and after a sanguinary and keenly contested struggle, the French were obliged to retreat with a loss of between 3000 and 4000 men. The British loss being also, in one sense, more than severe, as their good and brave commander, during the engagement, received his death-wound. This victory decided the fate of Egypt. Sir Ralph was removed on board the admiral's flag-ship, the 'Foudroyant,' where he died on the 28th. His body was taken to Malta, where it was interred in the commandery of the Grand Master, near the town of Valetta. A sum of money was voted by parliament for the erection of a monument to him in St. Paul's Cathedral, and his widow was created Baroness Abercromby of Aboukir.

The head was copied from the original by Hoppner, in the possession of Lord Abercromby, well known from the engraving by Bartolozzi; and this picture was painted by Mr Smith for the Right Hon. the Earl of Dalhousie, K.T., G.C.B., by whom it has been generously presented to the Gallery.

STARK, James, whose father was a Scotsman, was born in Norwich, in 1794. His strong inclination for art attracted the notice of Crome, the celebrated Norwich landscape painter, and this determined Stark in also following the profession of landscape painting. Though often suffering from bad health, he was an arduous student of nature, and his works evince much care and a truthful observation of nature. The pictures for "The Rivers of Norfolk," an illustrated work got up and executed with very good taste, were from his pencil. He settled in London in 1830; in 1840 removed to Windsor; and after a residence there of ten years returned to London, where he died in 1859.

101. Gowbarrow Park. (R.I.) Panel, 11 in. by 9 in., oblong.

STEELL, John, R.S.A.—Native of Edinburgh.

19. Bust in Marble of David Scott, R.S.A., the intimate friend of the Sculptor. See notice, p. 110. (R.S.A.)

379. Bust in Marble of the late Right Honourable James Wilson. (R.S.A.) Mr Wilson sat for this bust in 1858, at the request of the Royal Scottish Academy. He was born at Hawick in 1805, and for some time carried on business as a manufacturer in his native town, but afterwards devoted his attention to politics. He then became editor of the "Economist," obtained a seat in Parliament, and was Secretary of the Treasury during part of Lord Palmerston's administration. In 1859 he accepted the post of Financial Member of the Council in India, but soon

after arriving there died, before he had time to develop and carry out those financial arrangements from which, on account of his high talent, so much was expected. He died at Calcutta on 11th August 1860.

512. Medallion in Marble of Hugh William Williams (see p. 128). (B.M.) *Presented by Mrs Williams.* When the Comte d' Artois and his son the Duc de Berri resided in Holyrood, Mr Williams was much noticed by them. After Comte d' Artois ascended the throne of France as Charles X., the artist forwarded to him, in May 1824, a presentation copy of his first volume of Views in Greece, then just completed. In the case along with the medallion there is enclosed a gold medal, and the letter which accompanied it, sent by order of His Majesty to Mr Williams, as an acknowledgment of his high appreciation of the work.

538. Bust in Marble of Katherine, Lady Stuart of Allanbank. (B.M.) This bust, and the picture No. 537 of Catalogue, Aberlady Bay, by the Rev. John Thomson, were bequeathed by her ladyship. Lady Stuart was a daughter of the late Dr Alexander Munro, *tertius*, Professor of Anatomy in the University of Edinburgh, and widow of Sir James Stuart, Bart., of Allanbank. She had good feeling for art, in which also her husband and her father were reckoned connoisseurs. Aberlady Bay (No. 537), one of Thomson's best works, was commissioned from the artist by Dr Munro. Some years ago Lady Stuart handed over a sum of £400 to the Royal Scottish Academy, the interest of which is given as prizes to students.

540. Bust in Marble of Arthur, Duke of Wellington. (A.) Arthur Wellesley, Duke of Wellington, was the third son of Garrett, first Earl of Mornington, and was younger brother of the Marquis Wellesley. He was born at Dangan Castle, Ireland, on the 1st of May 1769. Having early shown a predilection for the military life, he was sent to Angers in France, to be instructed in the art of war. He received his first commission in the 41st Regiment, and in 1793 was lieutenant-colonel of the 33d, which was ordered abroad in 1794 to join the army in the Netherlands. During this campaign he distinguished himself in several actions with the enemy. In 1796 his regiment was sent to India, where his career was a brilliant one. His first fame as a general was won in the Mahratta war of 1803, where he defeated at Assaye an army of 40,000 or 50,000 men, with no more than 4500 troops. Then came the victory of Argaum, and the taking of the supposed impregnable fort of Gawulghur. For these services he was made a Knight of the Bath, and in 1805 returned to England Sir Arthur Wellesley. In the same year he commanded a brigade in Lord Cathcart's expedition to Hanover. In 1806 he represented Newport in Parliament, and was appointed Chief Secretary for Ireland in 1807, in which year he also held a command in the expedition under Lord Cathcart against Copenhagen. In 1808 he commanded an expeditionary force sent to Portugal, and in his first engagement defeated Junot at Vimieira. Next year he had the chief command in Portugal, his first opponent being Soult, whom he defeated at Oporto, which he entered the same day. He was now, by the Prince Regent of Portugal, made Marshal-General of the Portuguese army. At Talavera he encountered and conquered the French army under Victor and Sebastiani. In 1809 he was created Baron Douro and Viscount Wellington. The French army under Massena, in the year 1810, twice attacked his position at Busaco, but were repulsed with great slaughter, and pursued by Wellington, who freed Portugal from the presence of the French. In the depth

of winter 1812, he stormed and took Ciudad Rodrigo, for which he was created Earl of Wellington. He then directed his forces against Badajoz, stormed and took it after a dreadful carnage. On the 22d July he defeated Marmont at Salamanca. Wellington now entered Madrid, and was made Generalissimo of the Spanish armies; he also received the order of the Golden Fleece, and was advanced to the title of Marquis of Wellington. The campaign of 1813 was a triumphal one, commencing with the battle of Vittoria, where Wellington defeated the French under the command of King Joseph: this battle decided the fate of the Peninsula. Soult was defeated at the Pyrenees, St Sebastian was carried by assault, and Pampeluna surrendered. Soult was again defeated on the banks of the Nive, afterwards at Orthes; and, on the 10th April 1814, Wellington forced the French general into action at a strongly fortified position under the walls of Toulouse, which ended in a victory. For his brilliant services he was made Field-Marshal, and created Marquis of Douro and Duke of Wellington. In 1814 he was appointed ambassador-extraordinary to the court of France. On the return of Napoleon from Elba in 1815, Wellington was entrusted with the command of the united army formed in the Netherlands to resist the attacks of the French Emperor, who crossed the frontier on the 13th of June. On the 18th Wellington gave him battle at Waterloo, which resulted in the entire defeat of the French army. Wellington now received the appointment of commander of the united army raised to occupy the frontier fortresses; this he held for three years, and in 1818 returned to England. He succeeded the Duke of York as commander-in-chief in 1827, and King George IV. called upon him in 1828 to form an administration: he was prime minister for three years. His duties at the Horse Guards he regularly discharged till his death in 1852, at the age of 83. A public funeral was awarded him, when an enormous concourse of people assembled to do honour to his remains. He was buried in St Paul's, where Her Majesty the Queen was present, with the leading nobility and persons of all ranks in the nation.

STEVENS, JOHN, R.S.A., born at Ayr about 1793. Went to study in the school of the Royal Academy in 1815, and in 1818 gained two silver medals—the one for the best drawing of the figure, the other for the best painting done in the school. Returned to his native town, where he practised portrait painting, but shortly after went to Rome, where he remained for a number of years. Subsequently he spent his time between this country and Rome, till within a short time of his death, which happened at Edinburgh 1st June 1868.

107. Standard Bearer. (R.S.A.) Canvas, 4 ft. 3 in. by 3 ft. 3 in., upright.

TASSIE, J. AND W.—JAMES TASSIE was a native of Pollokshaws, near Glasgow. He was of humble parentage, and at first followed the trade of a stone-mason; but about the year 1754, Robert and Andrew Foulis, the celebrated printers, with that taste and public spirit which marked their whole career, having purchased and exhibited a number of pictures, several of them copies of celebrated works, and founded an Academy of Fine Arts in Glasgow, Tassie seized that opportunity for studying art, and he and David Allan became the two most distinguished pupils of a school which, though of short duration, influenced most

favourably the development of Scottish art. Tassie modelled admirably; his medallion portraits are of high excellence. These were first executed in wax, and afterwards cast in what is styled enamel—a sort of vitreous paste composition, invented by him and Dr Quin of Dublin, whither Tassie, on leaving Foulis' Academy, had gone in search of employment. He settled in London in 1766, and turned his paste invention to account by taking casts from gems, and reproducing them in this new style. He had a hard struggle for several years, for, diffident and unknown, he lacked advantages for obtaining introductions to the possessors of cabinets of valuable gems, but by indomitable perseverance he gradually made way. In 1775 he published "A Catalogue of Impressions in Sulphur of Antique and Modern Gems, from which Pastes are made and sold by J. Tassie, Compton Street, 2d door from Greek Street, Soho." In the preface, he states that "impressions may be seen and pastes had of the colour and lustre of the antique gems, in which the merits of the original are so perfectly preserved that the most eminent connoisseurs have declared their heartiest approbation." Tassie's reputation now widely spread, and the first cabinets in Europe were open to his use. He paid scrupulous attention to his impressions, and rejected every one in the slightest degree faulty. Many of his pastes have been fraudulently passed off on the Continent as real gems; and there have been numerous imitations of his works sold as his genuine pastes. With such wonderful perseverance and success were Tassie's labours continued, that the small unpretending volume of 1775 was followed in 1791 by "A Descriptive Catalogue of a General Collection of Ancient and Modern Engraved Gems, Cameos, as well as Intaglios, taken from the most celebrated Cabinets in Europe, and Cast in Coloured Pastes, White Enamel, and Sulphur, by James Tassie," written in English and French by Rudolph Eric Raspe. This work is in two volumes quarto, with plates, and forms the most ample and most valuable index known of this kind of art. James Tassie died in 1799 at the age of sixty-four, and his collection then numbered nearly 20,000.

William Tassie, born in London, 4th December 1777, nephew of James Tassie, succeeded him, and carried on the business of a modeller and collector of casts from gems. His medallion of Pitt was most popular, and had an immense sale. He added largely to the collection of gems made by his predecessor, and retired after a successful career. He died at Kensington on 26th October 1860, and bequeathed to the National Gallery of Scotland a valuable collection of casts in glazed enamel, etc., made by his uncle and himself; a selection of medallions executed by his uncle, several of them being of distinguished Scotchmen; portraits of James Tassie and his wife by David Allan; and a collection of studies in water colours, mostly from the early pictures of the Dutch and Flemish schools, and a miniature by George Sanders, a distinguished Scotch artist.

James Tassie.

382. Frame containing Twelve Medallion Portraits. (B.M.)

1. David Allan,	1781	7. James Hutton,	1792
2. R. E. Raspe,	1784	8. Lt. Leslie,	1794
3. Dr W. Cullen,	1786	9. Major Macalister,	1796
4. G. Dempster, M.P.,	1787	10. James Donaldson,	1797
5. H. Erskine,	1791	11. Dugald Stuart,	1797
6. John Hunter,	1791	12. James Tassie,	1799

383. Frame containing Twelve Medallion Portraits. (B.M.)

1. Lady A. Poellintz,	1781	7. Susan Wardlaw,	1791
2. Unknown Female,	1784	8. Henry Raeburn,	1792
3. John Adam,	1791	9. Robert Adam,	1792
4. Jean Adam,	1791	10. Eliza Gordon,	1795
5. J. N. Dunmore,	1791	11. T. Crawford,	1795
6. Sir A. Campbell,	1791	12. G. Mackintosh,	1795

384. Frame containing Twelve Medallion Portraits. (B.M.)

1. Gilb. Macshemie,	1795	7. Mary Thomas,	1798
2. Alex. Gordon,	1795	8. Lord Duncan,	1798
3. Janet Reid,	1795	9. Mrs A. Smart,	1798
4. James Tassie,	1799	10. Unknown.	
5. John Guthrie,	1796	11. F. Tulloch,	1798
6. Alex. Baxter,	1798	12. R. Craig,	1800

THOMSON, Rev. JOHN, H.R.S.A., was born in the Manse of Dailly, Ayrshire, on 1st September 1778. He succeeded his father as minister of that parish, and in 1805, having accepted the presentation to the parish of Duddingstone, near Edinburgh, he thus came more immediately in contact with men of congenial minds, by whom his great talents were appreciated. Thomson was an excellent scholar, and esteemed by his parishioners for his kindliness of heart. He had an exquisite taste for music; but the talent by which he is chiefly known to the public is painting, one which, if followed out with even a tolerable measure of success, cannot be confined within the circle of a household or a parish. He first exhibited in 1808, with the Society of Associated Artists of Edinburgh, and contributed, till the year of his death, to almost all the Exhibitions of modern paintings there, a series of works remarkable for many of the highest qualities in landscape painting. In the composition and general treatment of his pictures, he evinces a strong tendency to the style of the Italian school, as exemplified by the Poussins—a style which, though it had been carried to mannerism by a host of imitators, was studied by Thomson always with reference to nature, for he thought that the scenery of this country was peculiarly suited to a treatment in which grandeur and wildness, to a certain extent, were the leading characteristics. The style of art, involving a selection of subject, based on the works of the Dutch masters, which in his time was that generally followed, was better adapted to English than Scottish scenery, for the exuberant foliage, lanes, pollarded trees, palings, pools of stagnant water, canal barges, and hedgerows, which form the compositions of Dutch landscapes, are also the objects that mainly constitute the picturesque in a great portion of England, but are rarely to be met with in Scotland. On account of his clerical profession, Thomson, though often pressed to do so, never joined any incorporated body of artists, but he was an honorary member of the Royal Scottish Academy; for the same reason he was rather averse to exhibiting in London, or anywhere but in Edinburgh. To these Exhibitions, however, his contributions were most liberal, for, from the year 1808 to 1840 inclusive, he sent 109 works. He was the friend of Sir Walter Scott, and was on intimate terms with the most eminent men in Scotland. He died at Duddingstone on 20th October 1840.

91. Glenfishic, in Inverness-shire. (A.B.) Canvas, 4 ft. 5 in. by 3 ft., oblong. Exhibited in the Exhibition of the Royal Scottish Academy in 1835.

119. Bruce's Castle of Turnberry. (R.I.) Canvas, 4 ft. by 2 ft. 7 in., oblong.

371. Landscape Composition. (B.M.) Canvas, 2 ft. 5 in. by 1 ft. 7 in., oblong. *Presented by Mrs Williams.*

450. Composition—the Frith of Clyde; Ben Lomond in the distance. (B.M.) Canvas, 3 ft. 2 in. by 2 ft. 1 in., oblong. *Bequeathed by Professor Pillans.*

451. Ravensheuch Castle, near Kirkealdy. Sunset. (B.M.) Canvas, 3 ft. by 2 ft. 1 in., oblong. *Bequeathed by Professor Pillans.*

452. The Trosachs. (B.M.) Canvas, 4 ft. 3 in. by 3 ft. 3 in., oblong. *Bequeathed by Professor Pillans.*

453. Trees on the Banks of a Stream. (B.M.) Canvas, 11 in. by 9 in., upright. *Bequeathed by Professor Pillans.*

537. Aberlady Bay. (B.M.) Canvas, 3 ft. $\frac{1}{2}$ in. by 2 ft. $\frac{3}{4}$ in., oblong. *Bequeathed by Katherine, Lady Stuart of Allanbank.* This picture was exhibited in the Exhibition of the Royal Institution in 1822. It made a strong impression at the time, was reckoned the artist's *chef d'œuvre*, and has maintained its high character ever since. Thomson has painted many larger compositions, involving bolder effects and more powerful colouring, but none in which a beautiful scene, under the influence of a fine afternoon in summer, is embodied with such truth and feeling.

[The Trustees and Director of the National Gallery of England having arranged to send selections of Turner's Drawings for exhibition in Edinburgh and Dublin, the following Drawings enumerated in this Catalogue have been sent to the National Gallery of Scotland.]

TURNER,* JOSEPH MALLORD WILLIAM, R.A., was born on the 23d of April 1775, in Maiden Lane, Covent Garden, where his father carried on the business of a hairdresser: he was christened in St Paul's, Covent Garden, in May of that year. The friendship of Girtin, the water-colour painter, and the privilege of copying a collection of drawings in the possession of Dr Monro, of the Adelphi, gave facilities for the development of the young painter's talent at an early age. Turner entered as a student of the Royal Academy in 1789, and he exhibited a drawing of Lambeth Palace in the following year; in 1799 he was elected an Associate, and in April 1802 he became a member of the Academy. In this year he visited France and Switzerland. In 1807 he was elected Professor of Perspective in the Royal Academy, succeeding Edwards, an Associate of the Academy, who had for many years filled the office of Teacher of Perspective in that institution. In 1807, also, he began to publish his "*Liber Studiorum*," or book of sketches in imitation of Claude's "*Liber Veritatis;*" and for a few years during this period of his life he painted in emulation of the style of Claude. In 1812 he built a house in Queen Anne Street West, No. 47, which he retained until his death, and in which he had a gallery where he for many years exhibited some of his pictures. Turner visited Italy three times—in 1819, in 1829, and about 1840. After a life of almost unrivalled success, and an industry unsurpassed, this great landscape painter died unmarried, and under an assumed name, in an obscure lodging at Chelsea, December 19, 1851. He was buried by the side of Sir Joshua Reynolds, in the crypt of St Paul's

* From *Catalogue of National Gallery of England.*

Cathedral. His large fortune, both in pictures and in funded property, he bequeathed to his country,—his finished pictures to the nation, on condition that the Government should provide suitable accommodation for them within ten years, and his funded property towards the establishment of an institution for the benefit of decayed artists. Turner's career comprehends, independently of his imitations of Claude, three distinct styles, in the first of which, previously to 1802, he was more remarkable as a water-colour painter; his early drawings are conspicuous for their careful completion, subdued colour, and effective light and shade; his earliest oil pictures resemble those of Wilson in style. In middle life, from 1802 until about 1830, the date of his second visit to Rome, he was as distinguished for a masterly and vigorous execution and an unrivalled brilliancy of colouring; the majority of his greatest works belong to this time, from his "Calais Pier," 1803, to the "Ullysses deriding Polyphemus," 1829. During the last twenty years of his life, light, with all its prismatic varieties, seems to have chiefly engrossed his attention; yet some few of his finest works belong to this period, as his "Childe Harold's Pilgrimage," exhibited in 1832, and the "Temeraire," exhibited in 1839. His later pictures are painted on a white ground. Specimens of all his styles are numerous, independent of book illustrations and other small water-colour drawings, for Turner was a large contributor to the annual exhibitions of the Royal Academy, having exhibited 257 drawings and pictures on its walls, from 1790 to 1850 both inclusive.

542. Alpine Scene . . . . . Colour.
543. Highland Scene . . . . . Colour.
544. The Thames . . . . . Colour.
545. Mountain Scene . . . . . Sepia.
546. River Scene, Sunset . . . . Colour on Grey.
547. St Mark's Venice . . . . Colour on Brown.
548. Study of Fish . . . . . Colour.
549. Street with Church . . . . Colour.
550. Academy Study—Male . . . . Colour on Brown.
551. Two Church Interiors . . . . Colour on Blue.
552. Two Views on the Seine . . . Colour on Blue.
553. Storm at Sea . . . . . Brown on White.
554. Lake Scene . . . . . Tint.
555. The Righi, Lake of Lucerne . . . Colour.
556. River Scene . . . . . Colour.
557. Moonlight, Venice . . . . . Colour on Brown.
558. The Needles . . . . . Colour.
559. Woody Landscape . . . . . Colour.
560. Gothic Ruin, Sunset . . . . Colour.
561. Two Sketches of Wrecks . . . Pen and Ink.
562. Battle Abbey . . . . . Colour.
563. Campanile of St Mark's, Venice . . Colour on Brown.
564. House Gable . . . . . Colour.
565. Two Mountain Scenes with Fortress . Colour on Grey.
566. Castle . . . . . Colour.
567. Loch Lomond . . . . . Colour.
568. Norham Village and Castle . . . Colour.
569. River Scene . . . . . Colour on Blue.
570. The Piazzi at Venice . . . . Colour.

571. Study of Sky . . . . . Colour.
572. Ship's Hull and Boats . . . . Colour.
573. River Scene . . . . . Colour.
574. Font Hill . . . . . Pencil.
575. Dover . . . . . Tint.
576. Moonlight . . . . . Sepia.
577. Coast Scene . . . . . Colour.
578. Five Studies, Bruges, Lausanne, &c. . Pencil.
579. Landscape . . . . . Colour on Brown.
580. Highland River . . . . . Pencil on Brown.
581. Four Studies, Naples . . . . Pencil.
582. Norman Ruin . . . . . Pencil.
583. Park Scene . . . . . Pencil.
584. River Scene, Yorkshire . . . . Pencil.
585. Old Oak . . . . . Pencil.
586. Town in Normandy . . . . Chalk on Brown.
587. Pic-nic Party . . . . . Pencil.
588. Harlech Castle . . . . . Pencil.
589. River Scene . . . . . Pen and Ink.
590. Ship's Hull . . . . . Pencil.
591. Worcester Cathedral from the Bridge . Pencil.
592. Landscape . . . . . Pen on Blue.
593. Landscape . . . . . Pencil.
594. Gothic Tower . . . . . Pencil.
599. Drawing in Water Colour. 11¾ in. by 10 in., oblong. *Lent by James Gibson-Craig, Esq.*

UNKNOWN.
33. Portrait of David Hume in Early Life. (B.M.) Small oval. *Presented by Robert Chambers, Esq.*

UNKNOWN.
534. Portrait of Sir John Hope, Fourth Earl of Hopetoun, General, and Colonel of the 92d or Gordon Highlanders. Canvas, 2ft. 2 in. by 1 ft. 9 in., upright. *The Property of the Officers of the 92d or Gordon Highlanders, and deposited by them in the National Gallery, upon the Regiment being ordered to India.*—Lord Hopetoun was the second son of John, second Earl, and was born in 1766. He entered the army as a volunteer in his fifteenth year. In 1784 he received a cornetcy, and passed through various grades of the service. In 1793 he attained the rank of colonel of the 25th Regiment, and served with that corps in the West Indies, when he was appointed adjutant-general to Sir Ralph Abercromby. On coming home in 1796, he was returned to Parliament as member for the county of Linlithgow. He was nominated deputy adjutant-general in the expedition to Holland in 1799, and being severely wounded at the Helder, was compelled to return home. In the following year he joined the expedition to Egypt, under Sir Ralph Abercromby, and was wounded at the battle of Alexandria. The rank of major-general and the office of deputy-governor at Portsmouth were conferred upon him for his services; but he resigned this last post, on his appointment to active duty in the force sent to Hanover under Lord Cathcart. In 1806 he succeeded the Marquis of Huntly as colonel of the 92d Regiment, and in 1808 was promoted to the rank of lieutenant-general. He acted as second in command of the

expedition to the Baltic, under Sir John Moore, and afterwards accompanied the troops to Portugal, where, under Sir John, he acquired great distinction by his masterly and intrepid march at the head of three thousand infantry and nine hundred cavalry, with a large park of artillery and ammunition, through an uncultivated country overrun by the enemy, from the Tagus to Salamanca, where he effected a junction with his commander-in-chief. He had a most laborious and perilous duty to perform in the memorable retreat which followed. He commanded the left wing at the battle of Corunna, 16th January 1809. After Sir John Moore was killed, and Sir David Baird wounded, the chief command devolved upon him, and he effected the embarkation of the troops in the course of the night, with the most perfect order and success, in the face of a superior force of the enemy. On his return to England, he received the thanks of both Houses of Parliament, with the order of the Bath, and his eldest brother was created a British Peer. General, now Sir John Hope, was nominated to the command of the military department of the unfortunate expedition to the Scheldt, which was ruined through the gross mismanagement of others. He resigned his next appointment of commander-in-chief of the forces in Ireland to return to the Peninsula, and commanded the left wing of the British army at the battle of Nivelle, in which Soult was defeated. After the British army entered France, he was ordered to invest Bayonne, and was wounded and taken prisoner in a sortie made by the garrison, 14th April 1814,—four days after the conclusion of peace, and the abdication of Napoleon. Sir John was created a British Peer by the title of Baron Niddry, and made Grand Cross of the Bath; at the death of his brother, in 1816, he succeeded to the title of the Earl of Hopetoun, and to the extensive estates of the family. In 1819 he was promoted to the rank of general, and in 1820 appointed colonel of the 42d Highlanders. He died at Paris, 27th August 1823.

WALLACE, William, was a native of Falkirk. He practised in Edinburgh as a portrait painter for ten or fifteen years, and about 1833 settled in Glasgow, and followed out the same line of art with some success. He died on 8th July 1866, aged 65.

454. Portrait of the Rev. John Thomson, H.R.S.A. (B.M.) Canvas, 2 ft. 9 in. by 2 ft. 2 in., upright. *Bequeathed by Professor Pillans.*

WATSON, George, *P.*R.S.A., was born in 1767, at his father's property of Overmains in Berwickshire. He received some elementary instruction in drawing from Nasmyth, and at the age of eighteen went to London, and painted in Sir Joshua Reynolds' studio for about two years. He afterwards settled in Edinburgh, obtained extensive employment as a portrait painter, and long maintained an honourable rivalry with Raeburn. From 1808 to 1812 he presided over the Society of Associated Artists of Scotland, and in 1826, when the Scottish Academy was instituted, was elected president, and held that office till his death in 1837.

8. Archibald Skirving, Artist. (R.S.A.) Canvas, 3 ft. by 2 ft. 4 in., upright. *Presented by the Family of Major Yule.* Skirving was born at East Lothian in 1747, and died in 1819. Though somewhat eccentric, he was a man of taste and considerable talent. He had a high reputation in his day as a painter in crayons, a style of art then much in vogue.

13. George Watson; painted by himself. (R.S.A.) Canvas, 3 ft. by 2 ft. 3 in., upright. *Presented by his Son, W. Smellie Watson, Esq., R.S.A.*

23. Benjamin West, President of the Royal Academy. (R.S.A.) Canvas, 3 ft. by 2 ft. 3 in., upright. *Presented by W. Smellie Watson, Esq., R.S.A.* West was born in Pennsylvania in 1738. He showed an early liking for drawing, and received instructions in art from Williams, a painter in Philadelphia. He commenced in that city at the age of eighteen as portrait painter, and afterwards removed to New York, from whence he went to Rome in 1760, and after studying about three years, visited England, and settled there. George III. was his steady patron, and employed him, almost exclusively, for thirty years. On the illness of the king, West's court commissions were stopped. But he still continued to paint large Scripture subjects. Several of these were sold at very large prices, and he obtained considerable sums by their exhibition. His pictures, though much admired in his day, have now fallen in value.

WATSON, William Smellie, R.S.A.—Native of Edinburgh.

76. The Student. (R.S.A.) Canvas, 2 ft. 5 in. by 2 ft., upright.

WATSON, William Stewart, was born in 1800. He practised his profession for some years in America, on his return from which he settled in Edinburgh, where he died in 1870.

105. Don Quixote attacking the Windmill. (R.I.) Canvas, 3 ft. by 2 ft. 2 in., oblong.

WILKIE, Sir David, R.A., H.R.S.A., was born in the parish of Cults, Fifeshire, in 1785; his father was the clergyman of that parish. The early predilection he showed for painting induced his parents to send him to the Trustees' Academy at Edinburgh, of which John Graham, an artist of very considerable talent, was master. (See page 78.) Wilkie often referred in after life to the benefit he derived from Graham's instructions. He competed successfully for the premium of ten guineas for the best painting of "Callisto in the Bath of Diana." Such a subject may have afforded good practice in drawing, but his genius inclined him to a very different style of art. The influence of David Allan, Graham's predecessor in the school, was still felt in it; he had pointed out a road leading to a kind of art altogether distinct from that which aimed at resuscitating effete embodiments of classic mythology,—namely, art based on national feeling, whether expressed by the representations of occurrences in everyday life, made interesting by truthful delineation, or by the illustration of the subjects brought out in our national poetry, or chronicled as the history of our country. Wilkie soon gave up the grand mythological, and adopted the simplest of national styles, which, however, he elevated to a higher point than any former artist had carried it. When at the Edinburgh Academy, he painted some small fancy subjects and a few cabinet portraits, but his first important painting—Pitlessie Fair—was a work full of humour and character. In 1805 he went to London, and entered as a student of the Royal Academy. He exhibited his Village Politicians in 1806. This work at once established his reputation, and he followed up his success with the following pictures:—The Blind Fiddler—the Card Players—Rent Day—Jew's Harp—Cut Finger—Village Festival, etc. In 1809 he was elected an Associate of the Academy, and an Academician in 1811. From this period he gradually began to change his style, and to aim at greater richness of colour. The Rabbit on the Wall—the Gentle Shepherd—

the Penny Wedding—the Whisky Still—the Reading of the Will—the Chelsea Pensioners, and the Parish Beadle, are all excellent examples, produced in carrying out this intention. In 1825 he spent three years on the Continent, in which time he visited France, Germany, Italy, and Spain. After this he still further changed his style, and it is generally thought not with advantage, devoting himself almost exclusively to historical and portrait painting. On the death of Lawrence in 1830, Wilkie was nominated Painter in Ordinary to George IV. He had been appointed King's Limner for Scotland on Raeburn's death in 1823, and was knighted in 1836. In the autumn of 1840, he set out for Constantinople, the Holy Land, and Egypt; died on his way home in the Oriental steamer off Gibraltar, on 1st June 1841, and was buried at sea on the same day. Wilkie's works may be classed into those produced in his early, middle, and last styles. His early works are highly prized for truthfulness, and the expression of quiet humour. But the works of his middle period, from about 1811 till 1825, are his best, as in most instances, combining the individual character and expression found in his earlier works, with superior technical execution. His latest period has been much censured, and often far too severely. In striving to attain the depth and richness of colour he admired in some of the ancient masters, he occasionally exhibited a looseness and indecision in his drawing; but some of his works of that period are remarkable for qualities of texture and colour, and in his Cottar's Saturday Night, for instance he rivals Rembrandt in effect and transpareney. His chief failures were when he tried to represent historical events in past ages; he knew little or nothing of the customs and manners of our ancestors, and introduced matter-of-fact Life Guardsmen to represent the ambitious Murray and the relentless Morton. His portraits have been very generally decried, but unjustly, as many of them are of high excellence, such as those of the Earl of Kelly and the Duke of Sussex.

208. John Knox dispensing the Sacrament at Calder House. (R.S.A.) Panel, 5 ft. 4 in. by 4 ft., oblong. This picture is unfinished. Wilkie was engaged on it when he set out for the East.

437. Sketch of Kilmartin Sacrament. On grey paper, slightly tinted. (B.M.) 14 in. by 10 in., oblong. *Bequeathed by Lady Murray.*

438. Sketch of a Confessional. Signed and dated Dublin, 10th September 1835. In water colours, on white paper. (B.M.) 14 in. by 10 in. *Bequeathed by Lady Murray.*

595. Scene from the Gentle Shepherd. This picture was engraved by James Stewart in 1828, and again by Lumb Stocks in 1862. Panel, $15\frac{1}{2}$ in. by $11\frac{1}{4}$ in. *The Property of James Gibson-Craig, Esq.*

607. Portrait of Mrs. Hunter (sister of Sir D. Wilkie). Panel, 11 in. by $8\frac{1}{2}$ in. *Bequeathed by Dr. Hunter, Woodbank, near Largs.*

WILLIAMS, Hugh William, was a native of Wales, and settled in Edinburgh about the beginning of this century. He contributed to the Exhibition of the Society of Associated Artists in York Place from 1810 to 1816, when the last Exhibition of the Society took place. In 1811 and 1812 he published six large engravings of views in the Highlands. Lockhart, in his "Peter's Letters," in 1819, speaks highly of Williams' works, and mentions him as having returned the previous year, after travelling some years in Italy and Greece. He published his "Travels in Italy and Greece and the Ionian Islands," in 1820, and

his "Views in Greece," in numbers, in 1827, completed in 1829—a work of great merit. He possessed much taste and feeling, and is ranked high as a painter in water colours. He died at Edinburgh in 1829. The Gallery has been enriched by a number of the works of this accomplished artist, which have been presented by Mrs Williams, his widow—a graceful tribute to his memory. The classical quotations are taken from the "Views in Greece," published by Mr Williams in 1827–9, and were selected and translated for that work by the late John Paterson.

209. Temple of Minerva Sunias, on the promontory of Sunium, now Cape Colonna, the southern extremity of Attica, overhanging the Ægean Sea. (R.I.) Water Colours, 4 ft. 2 in. by 2 ft. 5½ in., oblong.

Sunium, that, gleaming in the western light,
To the far sailor rears its headland height;
Whence, mocked by the false sail, sad Ægeus gave
His life and name to the unpitying wave.
—STAT., *Theb.*, xii. 621. Trans. by J. P.

341. Parthenon of Athens. Drawing in sepia; engraved in the "Views in Greece." (B.M.) 9 in. by 6 in., oblong. *This and the seven following pictures presented by Mrs Williams.*

Alas! thou perfect form of grace,
Once deem'd of gods meet dwelling-place!
Thou master-work of Phidias' hands,
Thou boast and marvel of all lands!
Perished thou art, yet fairer so,
Than all that later art can show!

342. Athens from the East. Drawing in water colours. (B.M.) The foreground trees and part of foreground unfinished. 3 ft. 8½ in. by 2 ft. 4 in., oblong. The conical hill seen between the two tall trees (outlined) on the right, is mount Anchesmus. At the base of this hill, and a little towards the left, is the Monastery of Asomato, the situation of the Lyceum, where the disciples of Aristotle listened to his philosophical discourses as he walked in this celebrated spot, and hence acquired the title of the "peripatetic" or walking philosopher. Beyond this is the Hill of Xerxes, between which and the Acropolis is the Island of Salamis. The stream Ilissus is seen in front through olive trees. To the left of the Acropolis, and in the plain, is the Temple of Jupiter Olympius. Beyond this rises the Hill of the Museum, with the Monument of Philopappus on its summit. To the left is the Ægean Sea, beyond which are the Hills of the Morea in the direction of Corinth.

The city where almighty Jove
And Pallas hold their seat divine;
Her all the gods of Hellas love,
Protectress of each hallowed shrine,
Which her own hands have taught to rise,
And be the pride of deities!
—ÆSCHYL., *Eumenid.* Trans. by J. P.

On the Ægean shore a city stands,
Built nobly, pure the air, and light the soil;
ATHENS, the eye of Greece, mother of arts
And eloquence; native to famous wits,
Or hospitable, in her sweet recess,
City or suburban, studious walks and shades.
See there the olive grove of Academe,
Plato's retirement, where the Attic bird
Trills her thick-warbled notes the summer long;
There flowery hill Hymettus, with the sound
Of bees' industrious murmur, oft invites
To studious musing; there Ilissus rolls
His whispering stream.
—MILTON'S *Par. Reg.*, iv., 238.

Slow sinks more lovely ere his race be run,
Along Morea's hills the setting sun;
Not as in northern climes obscurely bright,
But one unclouded blaze of living light;
O'er the hushed deep the yellow beam he throws,
Gilds the green wave that trembles as it glows;
On old Ægina's rock, and Idra's isle,
The god of gladness sheds his parting smile;
O'er his own regions lingering loves to shine,
Though there his altars are no more divine.

—*Corsair*, Canto iii.

343. Chæronea. (B.M.) Water Colours, 12 in. by 7½ in., oblong.

344. View looking across the Isthmus of Corinth. (B.M.) Water Colours, 13 in. by 8½ in., oblong.

I have left the famous shores,
Where the double ocean roars:
From Corinth's holy hill I come,
Mountainous Corinth, Cytherea's home.

—EURIP. *Ap. Strab.*, viii. Trans. by J. P.

345. View of the supposed Site of the Gardens of Alcinous, in the Island of Phæacia, afterwards Corcyra, now Corfu. (B.M.) Water Colours, 3 ft. 2 in. by 2 ft., oblong. The building on the right is a modern Greek church. The great mountain beyond and above the church is Santa Decca. The water is the Ionian Sea; and the bay which forms the centre of the picture was the ancient port of Corcyra. Between and beyond the tall cyprus trees on the left is seen the detached rocky island called by Homer the Ship of Ulysses.

Close to the gate a spacious garden lies
From storms defended, and inclement skies;
Tall thriving trees confess the fruitful mould,
The reddening apple ripens here to gold.
Here the blue fig with luscious juice o'erflows,
With deeper red the full pomegranate glows;
The branch here bends beneath the weighty pear,
And verdant olives flourish round the year.
The balmy spirit of the western gale
Eternal breathes on fruits untaught to fail;
The same mild season gives the blooms to blow,
The buds to harden, and the fruit to grow.

—POPE, *Od.*, vii. 112.

346. The Village of Castri (anciently Delphi) appearing below the peaks of Parnassus. The remains of the Temple of Minerva may be traced on the right hand, and on the left is the supposed site of the Temple of Apollo. Drawing in sepia; engraved in the "Views in Greece." (B.M.) Water Colours, 12½ in. by 9 in., oblong. Delphi was the chief and most illustrious city in Phocis. Its sanctity was deduced through a long succession of ages from a period involved in fable and obscurity. The influence of its god controlled the councils of states, directed the course of armies, and decided the fate of kingdoms.

347. Plain of Marathon, and distant view of Eubœa. (B.M.) Water Colours, 2 ft. by 1 ft. 5 in., oblong.

The mountains look on Marathon,
And Marathon looks on the sea;
And musing there an hour alone,
I dreamed that Greeee might yet be free.
For, standing on the Persians' grave,
I could not deem myself a slave.— BYRON.

348. Temple of Vesta. Coloured on the spot. (B.M.) Water Colours, 1 ft. 4 in. by 11½ in., oblong.

349. Acropolis of Athens and Temple of Jupiter Olympius. Drawn and

coloured on the spot. (B.M.) Water Colours, 3 ft. 2 in. by 2 ft., oblong. *Presented by Robert Horn, Esq.* The three columns to the left are part of this temple; behind these columns is the Arch of Hadrian. The green hill on the left of the whole picture is part of the Hill of the Museum. In the centre is the Acropolis, with the remains of the Parthenon. On the left slope of the Acropolis is the Theatre of Herodes Atticus. The blue hill behind this, and in the distance, is the Hill of Xerxes. The water in the foreground is the Ilissus, where it forms the Fountain of Callirrhŏè.

350. View of the Town of Taormini (anciently Tauromenium), on the shore of Sicily, between Messina and Ætna. (B.M.) Water Colours, 4 ft. by 2 ft. 5 in., oblong. *This and the ten following pictures presented by Mrs Williams.* The buildings in the centre of the picture form the modern town. The great mountain is Tauromenium, of which four peaks are seen. The illuminated hill in the distance is Mount Ætna.

351. The Temple of Venus and Rome. On the left the south end of the Arch of Constantine. Coloured on the spot. (B.M.) Water Colours, 13 in. by 9 in., oblong.

352. The Temple of Fortuna Virilis. The House of Rienzi is in the middle distance. Coloured on the spot. (B.M.) Water Colours, 14 in. by 9 in., oblong.

353. View near the Trosachs; Ben Lomond in the distance. (B.M.) Water Colours, 11 in. by 6½ in., oblong.

354. View of Alloa. Coloured on the spot. (B.M.) Water Colours, 10 in. by 6½ in., oblong.

355. Caerphilly Castle, South Wales. (B.M.) Water Colours, 2 ft. 10 in. by 1 ft. 7 in., oblong.

356. Burns' Cottage. Coloured on the spot. (B.M.) Water Colours, 21½ in. by 8 in., oblong.

357. Study from Nature—Evening effect. (B.M.) Water Colours, 8½ in. by 5 in., oblong.

358. Finished Study of Trees. (B.M.) Water Colours, 13 in. by 10 in., oblong.

359. View of Florence. (B.M.) Water Colours, 4 ft. 7½ in. by 2 ft. 10½ in., oblong. The view is taken from near the Church of San Miniato. The River Arno is seen passing through the middle of the picture crossed by three of the bridges that connect the town, the Ponte di Rubiconte or Alle Grazie, the Ponte Vecchio, and the Ponte di Sta. Trinità. In the distance and on the banks of the Arno are the groves of the Cascine Reale, the favourite public promenade. To the right of the Ponte Vecchio (the centre bridge in the picture) is the extremity of the building of the Uffizi, in which is placed the Grand Ducal Collection, one of the most celebrated in the world. A little farther to the right is the lofty tower and large castellated quadrangular edifice called the Palazzo Vecchio—still onward to the right is the Cupola of the Mausoleum of the Medici family attached to the Church of S. Lorenzo—farther to the right is the famous Campanile of Giotto, and close to it the Duomo or Cathedral with its vast Cupola designed by Brunelleschi, who, in the thirteenth century, invented or rather revived the art of constructing the Dome. It is in height only thirteen feet inferior to the Dome of St Peter's at Rome.

> The brightness of the world, O thou once free,
> And always fair, rare land of courtesy!
> O Florence! with the Tuscan fields and hills,
> And famous Arno fed with all their rills;
> Thou brightest star of star-bright Italy!
>
> —COLERIDGE, *Garden of Boccaccio.*

But Arno wins us to the fair white walls,
Where the Etrurian Athens claims and keep
A softer feeling for her fairy halls.
Girt by her sheath of hills she reaps
Her corn, and wine, and oil, and Plenty leaps
To laughing life with her redundant horn.
Along the banks where smiling Arno sweeps
Was modern Luxury of Commerce born,
And buried Learning rose to a new morn.
—*Childe Harold*, Canto iv.

360. Temple of Jupiter, Panhellenius, on the summit of a hill, on the Island of Ægina in the Saronic Gulph. (B.M.) Water Colours, 3 ft. 2 in. by 2 ft., oblong.

O island of the stranger's love,
Ægina, favourite of Jove!
When, bowed before his sea-girt shrine,
Old heroes raised their hands to heaven,
To thee this destiny divine
By the Hellenian Sire was given,
To nurse heroic men, and crown
Thy masts unnumbered with renown.
—PINDAR, *Nem.*, v. Trans. by J. P.

361. Temple of Vespasian, on the Clivus Capitolinus, overlooking the Roman Forum. On the left is the Tower of the Capitol, on the right an end view of the Arch of Septimius Severus. (B.M.) Water Colours, 25 in. by 19 in., oblong. *Presented by Sir Archibald Edmonstone, Bart.* By some antiquaries, this ruin has been named the Temple of Concord, by others, the Temple of Fortune. It consists of a rude Ionic portico of eight granite columns, 43 feet high and 13 feet in circumference—six are in front, and two returned on their flanks. On the architrave is the inscription—SENATUS POPULVSQUE ROMANVS INCENDIO CONSUMPTVM RESTITVIT. From the style of the restoration, it appears to have taken place during the decline of the Empire.

362. Glencoe. Coloured on the spot. (B.M.) Water Colours, 13½ in. by 10 in., oblong. *This and the four following pictures presented by Mrs Williams.*

363. View in the Highlands, with Figures and a Boat. Coloured on the spot. (B.M.) Water Colours, 9 in. by 6 in., oblong.

364. View near Dunmore, on the Firth of Forth. (B.M.) Water Colours, 7½ in. by 5 in., oblong.

365. View on Lord Moray's grounds (now Moray Place). Coloured on the spot. (B.M.) Water Colours, 7½ in. by 4 in., oblong.

366. Urquhart Castle, Loch Ness. (B.M.) Canvas, 4 ft. 3 in. by 3 ft. 2 in., oblong.

372. Loch Ranza. Coloured on the spot. (R.S.A.) Water Colours, 11 in. by 8 in., oblong. *Presented by George Simson, Esq., R.S.A.*

WILLIAMS, J. F., R.S.A., — born in Perthshire, seems to have gone to England at an early age, and followed the business of a scene-painter. He returned to Edinburgh about 1810, to paint scenes for the Edinburgh Theatre, and first exhibited with the Associated Artists in 1811. After some short time he left the theatre, settled in Edinburgh as a landscape painter, and was much employed in teaching. Latterly he became a member of the Royal Scottish Academy, and held the office of treasurer for seven years. He died in 1846.

100. Scene on the Ayrshire Coast — Storm passing off. (R.S.A.) Canvas, 3 ft. 4 in. by 2 ft. 2 in., oblong.

WILSON, ANDREW, was born in Edinburgh in 1780. At an early age he became a pupil of Nasmyth, and, when seventeen, entered as a student of the Royal Academy. He soon after went to Italy, and there made the acquaintance of Mr Champernown and Mr James Irving, both well-known collectors of works of art. Wilson returned to London, but very soon started for Italy, on the then somewhat hazardous undertaking of collecting pictures by the old masters; and as an American under the protection of the consul, he made Genoa his headquarters for three years. Fifty-four important works were at that time acquired by him, and among them, the Elevation of the Brazen Serpent, by Rubens, now in the National Gallery of London, and the Adoration of the Magi, by Titian, No. 65 in this Collection. When in Genoa, he was elected a member of the Ligurian Academy, and in that capacity had to wait upon Napoleon Buonaparte, when he inspected the works of modern artists. Buonaparte, on pausing to examine Wilson's picture, was informed by an academician, who bore the artist no good will, that it was by an Englishman, upon which Napoleon sternly said to the envious academician, "Le talent n'a pas de pays." Returning in 1805, he exhibited occasionally in the Royal Academy, and devoted much of his time to painting in water colours. He held for a short period a professorship in the Royal Military College at Sandhurst, but resigned in 1818, when appointed Master of the School of the Board of Trustees in Edinburgh. There he was the friend and instructor of many artists who have since obtained distinction. He contributed to the Edinburgh Exhibitions a number of landscapes remarkable for refined and delicate treatment and colour. But his predilection for Italy, the scene of his early labours, increasing, he left Edinburgh, along with his wife and family, in 1826, and resided there till 1847, when, anxious to revisit his native country, he returned, and died in 1848. His pencil was peculiarly adapted for delineating the softness and glowing colour of Italian scenery. He painted many pictures in Italy, where they were in much request both by foreigners and English visitors; and he was instrumental in bringing to this country many valuable works by the old masters, now in some of our most noted collections,—those acquired by the Royal Institution were mostly selected by him.

109. View at Tivoli. Painted on the spot. (R.S.A.) Canvas, 1 ft. 5 in. by 11 in., oblong.

113. The Ruins of Hadrian's Villa, near Tivoli. Painted on the spot. (R.S.A.) Canvas, 1 ft. 5 in. by 11 in., oblong.

WILSON, JOHN, H.R.S.A., born in Ayr in 1774, was apprenticed to Norie in Edinburgh, as a house-decorator,—received some instruction from Nasmyth in landscape painting, and after two years' residence in Montrose, painting landscapes and teaching drawing, went about 1798 to London, where he was employed as scene-painter at several of the principal theatres. One of the successful competitors for premiums offered by the British Institution for the best painting of the Battle of Trafalgar, his picture was purchased by Lord Northwick, an eminent connoisseur. He was one of the founders of the Society of British Artists, Suffolk Street, and throughout one of its ablest supporters. Though settled in London, he still continued his connection with Scotland, being a constant exhibitor with, and honorary member of, the Royal Scottish Academy. Gifted with keen observation, a most retentive

memory, and great conversational powers, his anecdotes of the many celebrated men he had seen in his day, and among them of Burns, were of the highest interest. He died in April 1855, at Folkestone, in the house of his son, John Wilson, also a well-known artist.

93. Coast Seene. (R.S.A.) Panel, 15 in. by 10½ in., oblong.

103. A Ferryboat. (R.S.A.) Canvas, 3 ft. 5 in. by 2 ft. 6 in., oblong.

WILSON, Richard, R.A., was born in 1713, at Pinegas, Montgomeryshire, where his father was a elergyman. He was sent to London, and plaeed with Thomas Wright, a portrait painter of little note. He praetised in London, with eonsiderable reputation, as a portrait painter, and went to Italy for his improvement in that braneh of art; but being advised by Zueearelli and Vernet, who had seen some of Wilson's attempts at landseape, he devoted his sole attention to that braneh of art, and must have attained eonsiderable eminenee in Italy, for Mengs, the leading artist of the time, painted his portrait in exehange for a landseape. He returned to England in 1755. In 1760 his pieture of Niobe attraeted marked attention at the exhibition, Spring Gardens. The works of this exeellent artist do not seem to have been mueh appreeiated during his life, but now bear a high value; and, doubtless, the admirable engravings, from so many of his pietures, by Woollett, have eontributed to enhanee the value of his works. He painted with great breadth, and his eolouring was very good. A tolerable estimate may be formed of his style from the two examples in the Gallery. In his latter years, a legaey from a brother enabled him to retire to Llanveris, in Denbighshire, where he died in 1782.

55. A Landscape. (A.B.) Canvas, 1 ft. 7 in. by 2 ft. 5 in., oblong.

191. An Italian Landseape. (T.) Canvas, 2 ft. 4 in. by 1 ft. 7¼ in., oblong. The seene is on the borders of a small lake, beyond whieh rises a steep bank, eovered with wood, and a farm-house, or village. A group of figures is well introduced in the foreground.

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